MADHVA'S STOTRA SĀHITYA
- A CRITICAL STUDY

A THESIS SUBMITTED TO
THE KARNATAK UNIVERSITY
FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

IN

SANSKRIT

By

MURARI V. GIRIBHATTANAVAR

Under the Guidance of

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M. A., Ph.D

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DEPARTMENT OF STUDIES IN SANSKRIT
KARNATAK UNIVERSITY, DHARWAD - 580 003.

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Dedicated to Beloved Parents

Venkannacharya

and

Yamunabai

Giribhattanavar.

(Kittur)

Dr (Kum) N.V.Koppal
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CERTIFICATE

I certify that this thesis 'MADHVA'S STOTRA SĀHITYA-A CRITICAL STUDY' presented by Murari. V. Giribhattanavar, represents his original work and has not been submitted for any other Diploma or Degree in any other University. The work has been carried out by him at the Department of studies in Sanskrit,Karnatak University, Dharwad, under my guidance and supervision.

NKoppal

Date: 2 -11-1995

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(M.V.Giribhattanavar)

Dharwad

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ABBREVIATIONS

AV	=	Anu-Vyākhyāna.
Br.Up	=	Bṛhadāraṇyaka Upaniṣad.
Chā.Up	=	Chāndogya Upaniṣad.
D.S	=	Dvādaśa Stotra.
Isa.Up	=	Iśāvāsya Upaniṣad.
K.M	=	Karma Nirṇaya.
Kath.Up	=	Kathopaniṣad.
Mahā.Up	=	Mahānārāyaṇa Upaniṣad.
Mun.Up	=	Mundakopaniṣad.
Mbh	=	Mahābhārata.
Taitt.Up	=	Taittiriya Upaniṣad.
VTN	=	Viṣṇutattvavinirṇaya.

CONTENTS

INTRODUCTION

The *Stotra* literature, a new phase of Sanskrit literature, is as old as the *Vedic* literature. There are many more Sanskrit poet-philosophers who have displayed their skill in various fields and in *Stotra* literature in particular.

Śankarācārya in the eighth century A.D, Rāmānujācārya in the eleventh century A.D, and Madhvācārya in the thirteenth century A.D, have adorned the history of *Stotra* literature in Sanskrit. Śankarācārya, the founder of Advaita school of vedanta composed many more *stotras* and enriched the *Stotra* literature. Similarly Rāmānujācārya too composed *Stotras*. Madhvācārya, propounder of Dvaita school of vedanta, has written two *Stotra* works, viz., *Dvādaśa stotra* and *Nṛsiṃha-Nakha-Stuti.*[1] Another so called small *stotra Kanduka stuti* is not considered in the list of thirtyseven works of Madhvācārya. Dr. B.N.K.Sharma asserts,"*Kṛṣṇastuti, Kṛṣṇagadya* or *Kanduka stuti,* as it is variously called, is a short *stotra* in praise of Kṛṣṇa, in two smart, alliterative verses said to have been composed by Madhvācārya, as a boy. It is not included in the traditional list of his works. The name *Kanduka-stuti* is fancifully taken to mean that it is "generally repeated by Hindu girls at the time of playing with a ball." (M.Rangacharya, Descriptive catal, of Madras Govt, oriental Lib. vol xxvi no 14801) There is no warrant for any such surmise."[2]

In the course of the following pages these three *Stotras* are taken for the study, viz., *Dvādaśa stotra, Nṛsiṃha-Nakha-stuti* and *Kanduka stotra,* since these are the stotra works composed by Madhvācārya and they constitute *Stotra-Sāhitya* of Madhvācārya. The analysis of these *stotras* is done with special reference to the tenets of Dvaita philosophy in brief.

Since the origin of *stotras* are traced to *Vedic* literature, the nature of *stotras* is changing. In the classical age, saint-poets and religious-teachers have chosen the *stotra* media to propogate their philosophical doctrines. During this period the *Bhakti* movement started spreading at large, particularly the *Bhāgavata cult*, and the Jaina religion added much material to the *stotra* literature. At this juncture many schools of philosophy have been established. In order to make the philosophy and religion much popular, saint philosophers who founded different schools of thought, composed significant *stotras* and made them accessible to the laymen. Thus, the *stotras* also called *stotra* literature composed by them are rather philosophical in content.

Among the philosophical *stotras,* the *Annapūrṇaśataka, Gajendrabhujaṅgaṣaṭpadi, Saundaryalahari, Śivamānasapūjā, Ardhanārisvarastotram, Dakṣiṇāmūrthistotram*, are from the pen of Śankarācārya. *Gadyatraya* of Rāmānujācārya, *stotraratna* of Yamunācārya., *Nārāyaṇīyam* of saint Nārāyaṇabhaṭṭādri, *Mukundamāla* of saint Kulaśekhara and the *Dvādaśa stotra* of Madhvācārya can be classed as *stotras* par excellence with a philosophic approach.

The *Dvādaśa stotra* ranks as the foremost hymn of Madhvācārya, expressive of intense devotion, capable of being set to music, of twelve chapters in various metres. The *Stotra* was composed by him, at the time of installation of the idol of Lord Kṛṣṇa at Udupi, seven hundred years ago.

Madhvācārya describes in the first chapter, the Lords beauty, His arms, His benign grace. In the second chapter the Lord is described as the heaven of the weary pilgrims.The third chapter epitomizes the philosophy of Madhvācārya i.e. Dvaita philosophy in eight beautiful verses, and it is rightly called *Haryastakam*.

The fourth chapter describes, the visible, sensible, and intelligible world as a manifestation of divine thought that is not apprehensible by man's sense and intellect. The fifth chapter begins with an invocation to Vāsudeva, and then the twelve forms of the Lord beginning from Keśava to Dāmodara, are praised. The ten incarnations of the Lord are praised and described in the sixth chapter.

In the seventh chapter, the vertical pluralism worked out by Madhvācārya attuned to the harmonious hierarchy of sentient beings proclaims unequivocally the absolute majesty and supremacy of Lord Viṣṇu named Ajita. The propitiation of Vāsudeva, the integral ornament to the assemblage of divinities is the subject -matter of the eighth chapter. The ten incarnations of the Lord are again praised with their objectives in the ninth chapter. In the tenth chapter, we have a very touching appeal to the Lord who is full of compassion and who is the bestower of boons on the devotee for making a devotees worthy of knowing the greatness of the Lord.

Madhvācārya after proclaiming again and again the supremacy of the Lord concludes the eleventh chapter, with a fervent hope that the devotee who recites the hymns may attain the state of blessedness, the highest goal of all human endeavour. The recital of the prayer rises to a crescendo in the last chapter of the *Dvādaśa stotra.*

Thus, the *Dvādaśa stotra* of Madhvācārya is most remarkable literary work known as *Stotra-Sāhitya.* It is highly esteemed by one and all. It attracts the intense-contemplators, the followers of mystical formulae and philosophers to the same extent with its poetic beauty with it's superb exposition of Lord Viṣṇu's epithets and His incarnations.

The *Nṛsiṁha-Nakha-stuti* is the short eulogy of the nails of God Nṛsiṁha in two verses.They are found prefixed to the *Vāyustuti* of Trivikramapaṇḍitācārya

son of Nārāyanapaṇḍitācārya, and they are now also recited as a part of the *Vāyustuti,* at the beginning and at the end. *Kanduka stuti,* in praise of Lord Kṛṣṇa is the another *stotra* of Madhvācārya in two alliterative verses.

Studies and criticisms on various works of Madhvācārya have already come out by innumerable learned scholars. But it is a matter of considerable concern that there has not been any special study on his *Stotra* literature. The importance of the present study lies in the fact that, it includes both a summary of the *stotras* and a critical study of different aspects of the *Dvādaśa stotra* and others. For, apart from the scholarly edition of the text of the *Dvādaśa stotra* published by *Dharmaprakāsh* publications, Madras and English rendering by Vaiṣṇavacaraṇ. Only few articles dealing with some aspects of the Madhvācārya's stotras are published. At any rate, no attempt has been made to study Madhvācārya's *Stotra Sāhitya,* as a whole, in order to bring out all the literary merits thereof. We propose to make such an attempt in the present study.

In the present study, a brief survey of *Stotras,* right from *Vedic* literature up to classical period is applied to the study and assessment of the different aspects of the *Stotra* literature. The development of the theme, Madhvācārya's works with short summary is made. A sincere attempt, thus, to highlight the nine principal doctrines of Dvaita philosophy is made in this critical study. *Bhakti,* devotion is the all-pervasive key doctrine of *Stotras.* The *Bhakti* is considered as one of the *rasa* in the present study. Finally literary excellences i.e., *alaṅkāras* and metres are dealt upon. The following scheme of arrangement as well as discussion of the material is adopted;

"A brief survey of *Stotra* literature,

Date, life and works of Madhvācārya,

Summary of the *Stotras* of Madhvācārya,

Essence of Dvaita philosophy

Aspect of *Bhakti* or *Bhakti* as depicted in *Stotras*, and

Literary excellence of Madhvācārya."

The investigator feels that a critical study of Madhvācārya's *Stotra* literature is worth being taken up, so that his aesthetic talents combined with his philosophical fervour are revealed to the domain of learning scholarship.

Moreover, I sincerely express my sense of gratitude to the scholars from whose works I have derived informations and more importantly inspiration to formulate my views on the different aspects of Madhvācārya's *Stotra-Sāhitya* under study.

Thus, I hope, this work will be a substantial contribution to the existing literature on Dvaita vedanta, a major system of Indian philosophy.

References

1. भाष्याणां दशकं च पंचकयुतं तिस्रश्च निर्णीतयः
   "विष्णोः स्तोत्रयुगं" दशप्रकरणं कल्पद्वयं च श्रुतिः ।
   श्रीकृष्णामृततन्त्रसारयमकं न्यायावलीदीपनम्
   येनाकारि सदैव मध्वमुनिराट् दद्यात्सुविद्यां मम ।।

   Sri Madhvācārya and His Cardinal Doctrines.
   Dr. D.N.Shanbhag, Bharat Book Depot and Prakashana,
   1990, Dharwad, p.12 (Quoted in Foot Note)

2. *History of Dvaita School of Vedanta and its Literature*
   Dr.B.N.K.Sharma, Motilal Banarassidass,
   Delhi, 1981, pp.190-191.

CHAPTER - I

A BRIEF SURVEY OF STOTRA SĀHITYA

Stotra literature occupies an unique place in Sanskrit literature. The term *Stotra* may appear very simple but, a comprehensive study of the same reveals the unfathomable depth of knowledge and vision hidden in it. *Stotras* are not mere theological collections of epithets, but are also the sincere utterances of devotees and real pathway to the Supreme God. *Stotra* is found to be the earliest and the simplest path way to God and its life is devotion. Thus Stotra is found to be an expression of deep devotion unto God.

Sanskrit literature has rather a big portion for *Stotra* literature, the quantity and quality of *Stotras* reveals its importance, thus *stotras* have been warp and woof in Sanskrit literature.

The word *Stotra* is derived from the root स्तु--स्तौति "to praise" with ष्ट्रन् suffix in the sense of instrument.[1]

Stotras are described as emotional lyrics and Hindu poems by the noted authors like S.K.De and S.N.Dasgupta. V.S.Apte has given the meaning of the word *Stotra* to praise, eulogize, glorify, extol, (praise in song) or worship by hymns.[2]

The innermost sincere and God centred feelings of the devotee who stands dumbfounded before the God, are later on recollected in tranquility, and thus emerges a new wave of poetry known as *Stotra*. It generally includes six characteristics, salutation, blessing, authoritative statement, valour, splendour and prayer. It means that a sentence or a verse is called *Stotra* when its subject

matter has a reference either to salutation or to blessing or to authoritative statement or to valour of any popular personality or to splendour or to prayer. This is reflected in the following statement.

नमस्कारास्तथाशीश्च
सिद्धांतोक्तिः पराक्रमः ।
विभूतिः प्रार्थना चेति
षड्विधं स्तोत्रलक्षणं ।।[3]

In all these characterisitcs an element of devotion is present which is one of the most easiest means to liberation. Madhvācārya defines *Bhakti* or devotion as "Devotion is the intense affection towards the Lord surpassing everything else, with the knowledge of His greatness; liberation is obtained only through such devotion and not otherwise".[4]

This *Bhakti* is described as ninefold in the *Bhāgavata purāṇā*, by Prahlada, one of the famous devotees of the Lord Viṣṇu, thus "To hear the names, praises and stories of Lord Viṣṇu and chant them, to remember Him, as well as His names and stories, to wait upon Him, to offer worship and salutations to Him, to dedicate one's action to Him, to cultivate friendship with Him and to offer one's own body as well as one's dependents and belongings to Him, if devotion marked by these nine features practised by a man can direct to Lord Viṣṇu".[5]

Karma (action), *Jñāna* (knowledge), and *Bhakti* (devotion), are the three paths ascribed to God-realisation, among which *Bhakti* is superior because of its generosity; the importance of this brought to light by innumerable *Ākhyāyikās*, stories in epics and *Vedic purāṇās*. There are so many instances showing that many ardent devotees have got releived from worldly entanglements and attained liberation by their ardent devotion unto God. To mention some of them, Dhruva,

son of the king Uttānapāda, attained the foremost position in the form of north-star i.e. *Dhruva-Nakṣatra*, by his deep and sincere devotion to the Lord Viṣṇu.

Gajendra, King of elephants and Draupadi, wife of the Pāṇḍavas etc., passed through great ordeals by praying to the supreme God. It is said that Mayūrabhaṭṭa a famous poet, got his leprosy disease cured by praying to the 'Sun God' with hundred verses which then was entitled as *Sūryaśataka.*[6]

Such instances show that each and everyman can overcome all obstacles and obtain salvation by deep devotion unto supreme, which infact is a key-element in *stotra.*

NATURE AND SCOPE OF STOTRAS IN SANSKRIT LITERATURE:

Stotra generally means, 'praise' or 'eulogy' of a deity and involving the expression of emotions in their natural form. Going a step ahead *stotra* is of the nature of spontaneous overflow of devotion, and it is the motive force to it. To the devotee worship is mandatory, but there are various modes of worship, viz. Material worship, Verbal worship and Mental worship. Of these three first two, Material worship and Verbal worship are expensive and they need man and money power; but, in the last i.e. Mental worship, a devotee ascends higher level and merges himself in the contemplation of God. In this sense, it is said that "among all the *yajñas*, the *Japayajña* is the most simple and potent".[7]

It has been a general opinion that stotra literature has a limited scope. But this opinion loses its existence by a close perusal of the Sanskrit literautre right from the Vedic age. The genius and genesis of stotra could be traced to the *Ṛgveda*, the earliest of the four Vedas and which is replete with devotional hymns.

The quantity of the *stotras* has been a living proof for their wider scope, if the scope is limited then it is hard to name it as a form of literature.

The *Brāhmaṇas*, the *Āranyakās*, the *Upaniṣads* contain number of *stotras*; this tradition then continued to *Purāṇic* literature and classical literature of Sanskrit. Even saint philosophers like Śankarācārya, Rāmānujācārya and Madhvācārya etc., have written independent works in the field, making the form extensive as well as ramified.

So far as the nature of stotras is concerned it is observed that the stotras have developed into many varieties of *Aṣṭaka*, *Śataka* and *Sahasranāmāvalis*. In *stotras*, the glorification of the qualities of the supreme God and of His deeds can be seen. By a close study of the stotras, we find that there are two main streams of the stotras, i.e. *stotras* of descriptive style and *stotras* of philosophical idea. Though stotra, the language of the heart has ample scope for description but at the end it culminates in philosophy.

Since *stotra* or prayer is the means to approach God, man began to recite the names of the God in the form of prayer. *Stotra* is the best means of spiritual evolution and the same aspect is accepted by noted modern philosophical thinkers. Dr. V. Raghavan says " The recitation of Divine names is the means of salvation, it being the earliest and the best suited for the present age, when higher spiritual qualifications are difficult of attainment owing to the greater pre-occupation of people with worldly activities".[8]

According to Hegel " there are three paths for the common man to approach the supreme being namely, Art, Religion and Philosophy. Of these considering Religion, it is observed that, the philosophy of Religion is to infuse ethical excellences and to awaken the divine in the human beings. In this Godward

path, prayers and meditations have been the great instruments, For among the varied kinds of religious practices none is apparently so easy of performances and supposed to be sure in the yeilding of desired fruits, as the recital of religious hymns or hallowed names of Gods or Goddesses of religion. This no doubt accounts for the great hold that such recitals have on the temparament of theistic people and naturally therefore one of the most widely practised of religious acts. Probably coeval with the beginnings of religion is the recital of certain stotras composed by eminent seers of the old".[9]

The whole Indian literature is replete with prayers, praises and psalms. It is also true that right from the vedic times stotra has continued to be a rich heritage to the present time in India. There is no exaggeration if it is said that India is called *Cradle of stotras,* or *Land of stotras.*

THE ORIGIN OF STOTRA SĀHITYA :

The idea of the supreme is the crowning feature of all human activities. This being the fact, man has been praising and eulogising the Higher power, with the idea of the supernatural in his mind. In this regard Bhattacharya opines, " man's entry into the world, launched him at once into a state of submission and surrender to the cosmic forces".[10]

The Vedas have proclaimed the greatness of the supreme being, the entire *Ṛgvedic* literature is considered as *stotra* to some extent, as the hymns therein are nothing but eulogy of one or the other gods. So the *Stotra* literature is as old as Vedic literature.

To quote an authority from the *Ṛgveda*

अग्निमीळे पुरोऽहितं यज्ञस्य देवमृत्विजम् ।

होतारं रत्नधातमम् ।। (1-1-1)

"I magnify *Agni* the domestic priest ,the divine ministrant of the sacrifice, the invoker, best bestower of treasure".

The words of K. Parameshwar Aithal support the above view " The *Stotra* has had a continuous history from the Vedas to modern times. The *Stotra* being the most prolific and popular among the branches of Sanskrit literature."[11]

Most of the noted scholars rightly opine that the subject matter of *Ṛgveda* is the eulogy of different deities. On this point Dr. Ramakrishna Acharya writes;

ऋग्वेदस्य प्रमुख विषयः विभिन्नदेवानाम् स्तवनम् अस्ति ।

अयं वेदः देवस्तुतीनाम् एकः विशालः संग्रहः अस्ति ।

आभिः स्तुतिभिः स्तूयमानाः प्रमुखा देवाः अग्निः इन्द्रः

वायुः वरुणः मरुत् इत्यादयः सन्ति ।।

The whole *Ṛgveda* is an example of excellent devotional poetry, the body or subject of which is prayer of different innumerable deities.[12]

Winternitz explaining the Vedic *saṁhitas*, describes *Saṁhitas* as a collection of hymns, prayers, incantations, benedictions, sacrificial formulas and litanies.[13]

This point has also been dealt with by S.N.Dasgupta " The hymns of the *Ṛgveda* were almost all composed in praise of the Gods. The social and other materials are of secondary importance as these references had only to be mentioned incidentally in giving vent to their feelings and devotion to the God".[14]

So, by considering all these opinions, it can be said that the Vedas are the prime sources and origin of *Stotra* literature. In the *Ṛgveda* among the

collections of prayers Agni, Vāyu, Varuṇa, Indra, Marut and Rudra occupy predominant place, yet Agni has widest scope of all in the *Ṛgveda*.

There are some mantras of the *Ṛgveda* describing the glorified deeds of the particular deity; if so, how is it that they can be the *stotras*, usually a devotee invokes his *iṣṭadevata* by the way of glorifying the deeds thereof. Thus, the description of the deeds of any deity is nothing but *stotra* itself.

For instance-

इन्द्रस्य नु वीर्याणि प्रवोचं यानि प्रथमानि वज्री ।
अहन्नहिमन्वपस्ततर्द प्रवक्षणा अभीनत् पर्वतानां ।। (1-7-32)

" I will now ennumerate the valorous deeds of Indra, the weilder of the thunder bolt has achieved; he clove the cloud, he sent down the waters, he broke open away for the torrents of the mountain ".[15]

Here, the seer explains Indra's heroic deeds yet this *mantra* is seen as a *stotra*. So *Stotra* literature owes its origin to the Vedas.

Further Vedic seers, saint poets, poet-philosophers etc., widened the field of *Stotra* literature by composing *stotras* containing rich poetic elements. From the foregoing discussions it can be declared that the Vedas are the fountain beads, the origin of *Stotra* literature.

CLASSIFICATION OF STOTRAS :

It may be said that on the basis of entire *Stotra* collection of the *Ṛgveda* various types of *stotras* like *Aṣṭakas, Śatakās, Saptaśatis, Pañcaśatis, Sahasranāmās, Aṣṭottarasatanāmās, Laharis, Tarañgās, Daṇḍakās, Nāmāvalis, Gāthas, Suprabhātās,* and *Kavacavarmās* etc., have come to light due to many poets, saints and philosophers. This part occupied a wider section of the

classical period. The word *Stotra*, meaning eulogy or praise of deity, has many synonyms like *Stoma, Stavana, Stava, Stuti, Nuti, Brahma, Udgita, Uktha, Śamsa, Savana, Mantra, Prārthanā,* and *Vandanā*. It is very hard to categorise the stotras of different elements, yet scholars have tried to classify them as under.

The entire *Stotra* literature can be broadly classified into *Kāmya* and *Akāmya*. In the *Kāmya* type of *stotra*, a devotee invokes the deity with desire or to have some thing from God. In the second type, devotee praises God to obtain His grace and nothing else. Mayurabhaṭṭā's *Suryaśataka* met with former one, where he has eulogized the Sun God to get rid of the disease.[16]

The *Durgāstuti*, occuring in the *Mahābhārata* is of *Akāmya* type because Arjuna asks earnestly for Her divine grace only.

The *Matsyapurāṇa* mentions, four types of *Stotras* namely *Dravya stotra, Vidhi stotra, Karma stotra* and *Abhijan stotra.*[17]

In this regard classification of *stotras* according to modern scholars too deserves mention. They also divide into four categories such as Ritualistic Prayer, Prayer on account of faith, prayer on account of needs and prayer for communion".[18]

THE PURPOSE OF STOTRAS:

There is a well-known saying-

प्रयोजनं अनुद्दिश्य न मंदोऽपि प्रवर्तते ।

when a man performs certain work he looks for its fruit. But really speaking, as Lord Krsna declares an individual soul has the right to perform his duties but never to the acquisition of the fruits.

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन । (*Bhagavadgīta* II-47)

In the world of phenomena, the purpose of stotra is to obtain the things leading to happiness; in ultimate sense, *stotra* has its purpose in the attainment of salvation.

Though stotra comes under *Kāvya*, the purpose of *Kāvya* is different from that of the former.

As conceived by rhetoricians, *Kāvya* or poetry is for name, fame, money, general awareness, removing inauspiciousness and pleasure of poetry[19], on the other hand stotra, having all above gains, in addition, it has two prime purposes i.e. grace of God and salvation i.e. final bliss, so purpose of stotra is not only different from but also quite higher than that of *Kāvya*.

There are four types of worshippers as declared by Lord Kṛṣna in the *Bhagavadgīta*:

चतुर्विधा भजन्ते मां जनाः सुकृतिनोऽर्जुनः।
आर्तो जिज्ञासुरर्थार्थी ज्ञानी च भरतर्षभ ।। (VII-16)

"Four kinds of meritorious persons worship Me, O Arjuna. They are i) those who are in distress ii) those who are inquisitive to know Brahman iii) those who desire wealth and other objects and iv) those who are endowed with the knowledge of Brahman".

Of these four, the last one i.e. man of wisdom is regarded as the best. Because his mind is always concentrated on Brahman and his devotion is always unstinted. Therefore such devotee becomes exceedingly dearer to Me as he is nearer to Brahman.

In this connection it is observed that "For, the grace of God alone will create in man real aversion for the pleasure of this world and of the *swargā*, and will teach him, as Madhvācārya and his commentator Jayatīrtha would put it, that an irresistible loving adoration of God is immeasurabally superior to the position of miraculous powers which are capable of yeilding all desires".[20]

Thus it is evident from Lord Kṛṣṇa's declaration that a man or worshipper who has begun to know Brahman will definitely reach Him even after several births.

There are also some stotras pointing to the selflessness of worshipper. To quote the *Bhāgavata purāṇa*.

"May the universe be prosperous, may the wicked become gentle, may the creatures think of mutual welfare, may their minds ever cherish what is auspicious. May our hearts be ever immersed in selfless love for the Lord".[21]

THE STOTRA AND THE KĀVYA:

A comparative study of *Stotra* and of *Kāvya* is found essential in this connection. A cursery glance at the two forms of literatures enables one to make out that, *Kāvya*, is sophisticated and studded with theoretical principles. In the words of Winternitz- "*Kāvya* is perfectly polished poetical art".[22] In contrast with this, stotra is generally known as an expression of worshippers devotion unto God, and it is not bound by rules or principles in connection with its form as in the case of *Kāvya*.

Stotra is pregnant with emotions in its natural form, sometimes poetical, but mostly mythological and philosophical; while *Kāvya* is subject to poetic principles and its verses are purely poetic in nature. *Kāvya* is artistic but *stotra*

is devotional.

Rhetoricians mention the characterstic features of *Kāvya*. viz:

शब्दार्थौ सहितौ काव्यं ।

'*Kāvya* is the harmonious blend of sound and sense'. (Bhāmaha). I,4

तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि ।

'Poetry consists of word and sense, both combined, free from faults, full of excellences and sometimes even without figures of speech. (Mammata) I. 5

रमणीयार्थ प्रतिपादक शब्दः काव्यं ।

'Poetry is the constitution of words which lead to effective sense: (Jagannātha.) I-1

वाक्यं रसात्मकं काव्यं ।

'A sentence full of sentiment is poetry'. (Viswanāth) I. 3

अदोषौ सगुणौ सालङ्कारौ च शब्दार्थौ काव्यं ।

'A word and its meaning, devoid of dosas,full of gunas, and alaṅkāras are poetry. (Hemachandra) I. 11

Though these definitions differ on some minute details, they aim at formulating certain general characterstics feature of *Kāvya*.

Kāvya contains appreciation and criticism. It is usually based on *Itihāsa*, *Purāṇa* or some time on poetic imaginations : whereas *Stotra*, is based on the scriptural texts, epics and mythological works.

The subject of *Kāvya* may be the description of characters, Sunrise, Sunset, Rivers, the Sea of nature and of its phenomena and love or separation. As for the subject matter of *Stotra* there is a glorification of deities and seeking somekind of prosperity from them.

Some similarities are found in *Kāvya* and *Stotra*, But Kāvya is classified

as prose, poetry and ćampu. *Stotra* also appears both in the form of prose and poetry and also in the form of ćampu, as found for instance in the *Bhāgavata Purāṇa.*[23]

Then as regards importance of these two forms, *Kāvya* is literary and it appeals to learned men, since it is embellished with Alaṅkārās, Gunās and Rasās. It provides delight to *Sahṛadaya*, a sensitive heart. Stotra has appealing quality to both *Sahṛadaya* and worshipper. It possesses a religious instinct of man as well.

Stotra is often music-oriented literature whereas *Kāvya* may or may not be so. From the above observation, it can be said that there are similar and dissimilar qualities in these two forms *Kāvya* and *Stotra*. However, an instance may be given here to witness, the similar qualities thereof.

असितशिरिसमं स्यात्कज्ज्लं सिंधुपात्रे
सुरतरुवरशाखा लेखनी पत्रमूर्वी ।
लिखति यदि गृहीत्वा शारदा सर्वकालं
तदपि तव गुणानामीश पारं न याति ।।

"If the Goddess of learning were to write eternally, having the biggest branch of the celestial tree for her pen, the whole earth for paper, the blue mountain for ink, and the ocean for the vessel thereof, even then, O lord Thy attributes cannot be fully described".[24]

This devotional song is in artistic way as it uses *Atiśayokti* figure and emphasizes the greatness of God.

In each and every *Kāvya*, there must be benedictory verse where it is the very basic element of *stotra*. The famous *Kāvyas* like *Raghuvamśam, Kumārasambhavam, Kirātārjunīyam* and *Śisupālavadham* begin with an eulogy of Viṣṇu, Brahma, Śiva and of Kṛṣṇa respectively.

VEDIC PRAYERS:

As it is seen earlier, the Vedas are the sources for the *stotras* since those sacred texts are the first and oldest literature of the universe. Bhattacharya opines " the first literature of man is to be found in the hymns he sang spontaneously to his God".[25]

The origination of *Stotra* can be traced to the *Ṛgveda*,[26] the earliest of the four vedas, as the very term ऋक् denotes adoration or eulogy. The seers in the upper stage of devotion have brought to light the divine radiance in poetry. There are many in number which support its origin of *Stotras*. The very first hymn of *Ṛgveda* deals with an adoration to Agni.

अग्निमीळे पुरोऽहितं यज्ञस्य देवमृत्विजं ।
होतारं रत्नधातमम् ।।

"I praise Agni, the chief priest of the sacrifice, the bright one, the invoking priest, the greatest giver of rewards".[27]

A study of these Vedic prayers reveals that they are not ornamented as in later texts. Another instance that follows is also in a similar type where Agni is invoked ;

अग्ने नय सुपथा राये अस्मान्
विश्वानि देव वयुनानि विद्वान् ।
युयोध्यस्मज्जुहुराणमेनो
भूयिष्ठां ते नमउक्तिं विधेम ।।

" O Agni, lead us on to beatitude by an auspicious path; O God who know all things, keep far from us the evil, we shall offer you the fullest praise". (*Ṛgveda* I 189.1)

But, there are also some *mantras* showing poetic excellences. A few hymns

can be quoted to witness the poetic features of *stotras.*

इमा जुह्वाना युष्मदा नमोभिः

प्रतिस्तोमं सरस्वति जुषस्व ।

तव शर्मन् प्रियतमे दधाना

उप स्थेयाम शरणं न वृक्षम् ।। (RV VII 95.5)

"Those offerings have ye made with adoration say this Saraswati and accept our praises placing it under your dear protection, may we approach you as a tree for shelter".

Here, Goddess Saraswati is invoked for protection, suggestively through the simile of a tree.

आ पुत्रासो न मातरं विभृत्राः

सानौ देवासो बर्हिषः सदन्तु ।

आ विश्वानि विदथ्यामनत्वग्ने मा

नो देवताता मृधस्कः ।।

" Like babes in arms reposing on their mother, let us, Gods, sit upon the grass summit".[28]

The above hymn, unto Viśvedevās reveals how the seers invoke the deity, like a child held in the mother's arms.

स नः पितेव सूनवेऽग्ने सूपायनो भव ।

स च स्वा नः स्वस्तये ।।

"Be to us of easy approach, even as a father to his son, Agni, be with us for our weat". [29]

Here one can say that upama being the basis of all alaṅkāras has been copiously made use of in the *Ṛgveda.* In the above hymn, the deity, Agni is compared to father, who always thinks of the well being of his son.

अग्निं मन्ये पितरम् अग्निं अपिम्
अग्निं भ्रातरं सदमित् सखायम् ।
अग्नेरनीकं बृहतः सपर्यं
दिवि शुक्रं यजन्तं सूर्यस्य ।।

"Agni, I deem my father and my kinsmen, count Him my brother and my friend forever, I honour as the face of lofty Agni in heaven the bright and holylight of Surya.[30]

This *Ṛgvedic* hymn illustrates that how God is made nearer to the devotee by showing phenomenal relation with the God, with the words like *Pitṛ, Bhrātṛ* etc., such that there is no doubt of acquiring God's favour. The deity Agni, here is termed as father, mother, friend, brother etc., and is invoked as the nearest and dearest. This is one of the characterstic features of *Vedic Stotra*.

The purpose of Vedic seers is to acquire universal prosperity and well-being of all. This is evidenced in the following hymn.

भद्रं कर्णेभिः श्रृणुयाम देवा
भद्रं पश्ये माक्षभिर्यजत्राः।
स्थिरैरङ्गै स्तुष्टुवाङ सस्तनूभिः
व्यशेम देवहितं यदायुः ।।

"O Gods, may we hear with our ears, what is auspicious. O ye adorable ones, may we see with our eyes, what is auspicious. May we sing praises to ye and enjoy with strong limbs and body the life alotted to us by the Gods".[31]

So Vedic prayers are not only meant for asking worldly pleasures but also for universal peace and prosperity of the entire cosmos. This points to their sense of patriotism.

In a similar way, the *Yajurveda* is also a very important text from the point

of covering the basic literature of *stotras*. There are many hymns extolling the deities like Śri, Durga, Sūrya and Nārāyaṇa. These *Yajurvedic stotras* are famous for their simple prose style. Here is a Durga hymn;

जातवेदसे सुनवाम सोम
मरातीयतो निदहाति वेदः ।
सनः पर्षदति दुर्गाणि विश्वा
नावेव सिन्धुं दुरितात्यग्निः ।।

The seer praises mother Goddess Durga for solace and protection. In the Nārāyaṇa hymn, Nārāyaṇa is eulogized in glowing but simple terms and in rythmic way;

सहस्रशीर्षं देवं विश्वाक्षं विश्वशम्भुवम् ।
विश्वं नारायणं देवमक्षरं परमं पदम् ।। (*Nārāyaṇa Sūkta*)

" We contemplate on that cosmic form with infinite heads, infinite eyes the effulgent, the substratum of universal well-being, Lord Nārāyaṇa, the imperishable, supreme being the highest abode of knowers".

Mention may be made of the *Śrisūkta* which is in extolment of the Goddess of wealth as the supreme mother in a series of epithets.

हिरण्यवर्णां हरिणीं सुवर्णरजतस्रजाम् ।
चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ।।
अश्वपूर्वां रथमध्यां हस्तिनादप्रबोधिनीम्
श्रियं देविमुपह्वये श्रीमदिवि जुषताम् ।। (*Śri Sūkta*)

" O Lord Agni, of the Vedic origin grace me with the manifestation of the all graceful Goddess of wealth with golden effulgence, wearing gold and silver garlands causing bliss for the whole world like the Moon and who is the very personification of prosperity".

Here, Goddess Śri is eulogized as the supreme. The devotee seeks refuge at the lotus feet of Goddess Śri as she is the embodiment of saving grace. Hence she has been extolled Īśvarī, the main principle behind cosmic energy.

The next *mantra* is the collection of hundred Udgīthās in prose taken from the *Kṛṣṇayajurveda* namely *Śatarūdriya*. A single instance will bring epithets couched in rhythmic prose and spirit of devotion-

नमः शम्भवे च मयोभवे च
नमः शंकरायच मयस्करायच ।
नमः शिवाय च शिवतराय च
नमः पार्याय च चावर्याय च ।।

(वाजसनेयि ,- माध्यन्दिन, शुक्लयजुर्वेद- 16-41,42)

" Salutations to the bestower of happiness and well-being; salutations to the promoter of the good and auspiciousness; salutations to the bestower of bliss and still greater bliss, salutations to thee O Lord, who art beyond the sea of relative existence and also in the midst of it".

A group of epithets have been arranged in two sections namely *Namaka* and *Ćamaka* the frequent repetition of the word `*Namaḥ*' is the charm of the typical *stotra* style and it reveals the intensity of sincere deep devotion therein.

The example of *Ćamaka* is as follows-

शंचमे मयशचमे प्रियं चमेऽनुकामश्चमे कामश्चमे
सौमनसश्चमे भद्रं चमे श्रेयश्चमे .....। (शुक्ल यजुर्वेद 18-8)

Here, one can note the devotee's desire to imbibe all divine qualities within himself. It is note worthy that *Śatarudrīya* serves the model for the composition of *Sahasranāmāvalis*, in the later period. Since the Yajurveda is the Veda dealing with *Yajñas, stotras* gained new colour under ritualistic setting.

A.C.Bose opines " Being the great public institution, the *yajña* developed complicated rituals that added to the attractiveness of the ceremonial side of prayer".[32]

The next Veda in order is the *Sāmaveda*, where in the *Ṛgvedic* hymns have been set to melody of music. *Vedic* seers desire to eulogize the supreme being through music, as it adds charm and foundation to devotion. When *stotras* are set to melody and music, they can reach larger sections of the mankind, since music holds a powerful sway over human minds.

Here is a hymn from the *Sāmaveda* where the poet-seer sings out of fullness of heart as-

समेत विश्वा ओजसा पतिं
विवो य एक इन्द्ररतिथिर्जनानाम् ।
स पूर्व्यो नूतनमा जिगीषं
तं वर्तनीरनु वावृत एकइत् ।।

"Come together, you all with power of spirit, to the Lord of heaven, who is the only one, the quest of the people. He the ancient desires come to the new, to Him all the pathways turn, really, He is one".[33]

The above *mantra* indicated the collective worship which is the real and universal spirit of the Vedic prayers.

Further, in the *Atharvaveda*, there is a rich variety of *stotras* but the nature of *stotra* in the *Atharvaveda* is not in that appreciable degree as in that of *Ṛgveda* and *Yajurveda*. However, there are also references to genuine *stotras* like the *Pavamāna Śūkta*[34], *Pṛthivi Sūkta*[35], and *Parabrahman Stūti*[36].

The *Pavamānasūkta* is a kind of mystic hymn with the refrain तेन सहस्रधारेण पुनातुमां । The *Pavamānasūkta* is the only sūkta which contains more number of

hymns in adoration to the deity *Pavamāna*.

Prthivi sūkta is significant for tender sentiment and it tells us that the earth is the mother goddess. To quote;

यत्ते मध्यं पृथिवी यश्च नभ्यं
यास्त ऊर्जस्वन्तः संबभूवुः ।
ता सुनो धेहनाभिः नः पावस्व माता भूमिः पुत्रोऽहं पृथिव्याः
पर्जन्यः पिता स उत पिपर्तु । [37]

"That middle region, naval where upon beings are nourished, O mother earth protect us and give us happiness, purify your children we are sons to you, and you are mother to all, let father Varuṇa protect us".

This *mantra* reveals the physical as well as metaphysical element of the hymn. According to Sāyaṇācārya this sūkta has various applications viz : *Puṣṭi Karma, Kṛṣi karma* for the attainment of food, wealth and protection. Hence vedic poets pray ardently for her grace.[38] Thus the Vedic prayers present a variety of metaphysical, religious and ritualistic aspects of life. In his *Nirukta*, Yāska deals with the above subject. The survey of Vedic prayers presented earlier shows how Vedic prayers radiate universal knowledge and at the same time universal love.

Next to four Vedas, *Brāhmaṇās* and *Āraṇyakās* have mainly deal with rituals.

UPANIṢADIC PRAYERS:

It is very much interesting to note that, the upaniṣads though profound philosophical treatises contain *stotras* with blooming devotion. The nature of God described in the Vedas is understood by the terms like सत्, चित्,-आनन्द in

the upaniṣads. The supreme being according to upaniṣads is ***Ananta, Akṣara, Antaryāmin, Madhu, Ānand, Rasa, Īśa, Jyoti, Ātman, Brahman, Amṛta,*** *Paramapūrūsa, Parabrahma, Ajasrajyoti, Tat* and so on.[39]

There is a reference to what may be called stotras addressed to the supreme cosmic self under different names as mentioned above. Here is a *mantra* in which upanisadic prayer can be discerned-

यो ब्रह्माणं विदधाति पूर्वं यो वै वेदान् च प्रहिणोति तस्मै ।
तꣳह देवमात्मबुद्धिप्रकाशं मुमुक्षु वैं शरणमहं प्रपद्ये

"Desirous of emancipation, I seek refuge in that effulgent being whose light reveals the knowledge of Ātman, who first creates the cosmic soul and delivers him to the supreme knowledge".[40]

In the above *mantra*, there is the culmination of devotion and wisdom on a metaphysical basis. Since upaniṣadic prayers are mystic poems of the Absolute. The following specimen shows exoteric beauty of the upaniṣadic prayer.

अणोरणीयान् महतोमहीयान्
आत्माऽस्यजन्तो र्निहितं गुहायां ।
तमक्रतुः पश्यति वीतशोको
धातुः प्रसादान्महिमानमात्मनः ।।

" The self, smaller than the small, greater than the great, is hidden in the heart of this creature. A man who is free from desires and free from grief sees the majesty of the self by the grace of the creator."[41]

Here the seer prays to the supreme with the terms *Aṇōranīyān* and quite opposite *Mahatōmahīyan.* This mantra represents the typical stotra style.

The shortest of the upaniṣads, *Īśāvāsya upaniṣad* contains eighteen

mantras; among those mantras seventeenth and eighteenth are identified as prayers or stotras.

ॐ क्रतो स्मर कृतं स्मर ॐ क्रतो स्मर कृतं स्मर ।

Commenting on the above *mantra* Madhvācārya tells that the devotee is praying to Lord Viṣṇu symbolised as *Om, Praṇava mantra* [42]. The concluding mantra of the *Īśāvāsys upaniṣad,* runs thus ;

अग्ने नय सुपथा राये अस्मान्
विश्वानि देव वयुनानि विद्वान् ।
युयोध्यस्मज्जुहुराणमेनो
भूयिष्ठां ते नम उक्तिं विधेम ।।

"O Agni, direct us on a good path or *devayāna* for the attainment of salvation, O God, you know our knowledge, take away from us the degrading sin. In a bid to offer thee best salutations, we utter the word *Namah.*[43]

So, in the above *mantra* a devotee salutes the supreme for the utmost goal of life, salvation, because knowledge without *Bhakti* is nothing more than the knowledge of God but liberation is only through His grace, that is attained by pure, sincere and deep devotion unto Him. Dr. K.B.Archak opines " For knowledge alone is not a guarantee for liberation. It leads to divine vision and God grants His grace for the attainment of salvation. The present mantra shows how an enlightened one should pray to God for His grace after *Sākṣātkāra*".[44]

There are other instances also from the *Bṛhadāraṇyaka* and *Chāndogya upaniṣads* which reflect *stotra* elements. It is worth while to note that the later *upaniṣads* contain adoration to divinities like Nṛsimha in *Nṛsimhatāpanyupaniṣad,* Rāma in *Rāmatapanyupaniṣad,* Viṣṇu in *Mahānārāyaṇōpaniṣad.* Thus the theistic upaniṣads like *Śvetāśvatara, kaṭha, Muṇḍaka, Bṛhadāraṇyaka, Kauṣītaki,*

Chāndogya, Nārāyaṇa etc., contain many genuine *Stotras*, so it is said that " the *upaniṣadic* doctrine of an impersonal God was fused with the devotional worship of the personal-God, which almost led to revolutionary changes".[45]

EPIC PERIOD:

Coming to epics, the Indian cultural heritage can be understood by two great epics of India viz, The *Mahābhārata* and the *Rāmāyaṇa*.

In the *Rāmāyaṇa*, two note worthy instances of *stotras* are found namely *Ādityahṛdayam* and *Rāmastuti*.[46]

Those *stotras* are composed in the Anuṣṭubh metre. The *Ādityahṛdaya* containing glorious epithets of the Surya God can be understood as a descriptive stotra. One of the examples from the same runs as follows;

नमः पूर्वाय गिरये पश्चिमाद्रये नमः ।
ज्योतिर्गणानां पतये दिनाधिपतये नमः ।।
जयाय जयभद्राय हर्यश्वाय नमो नमः ।
नमो नमः सहस्रांशो आदित्याय नमो नमः ।।

"Salutations to the lord of the eastern as well as of the western mounts, salutations to the lord of the luminaries and the lord of the day; salutations to thee, bestower of victory and beautitude. Salutations to thee, possessor of seven steeds; salutations to the thousand rayed Sun, salutations.(*Rāmāyaṇa* VI 105,16,17)

The above quoted verses remind of *Namaka* style in the *Rudra hymn* occuring in the *Kṛṣṇayajurveda*. The repetition of the term *Namah* exhibits the typical style of *stotra*.

It is not superfluous to say that some portions of the *Rāmāyaṇa* possess

the features of *stotra* as they deal with eulogy of Lord Rāma. For instance, the stuti of Rāma in the *Yuddhkāṇḍa* where Rāma is glorified as an incarnation of Lord-Viṣṇu.[47]

This is also purely descriptive in nature. The below quoted example shows peculiar features of stotra related to *Vedic stotras.*

सहस्रशृङ्गो वेदात्मा शतशीर्षो महर्षभः।
त्वं त्रयाणां हि लोकानामादिकर्ता स्वयं प्रभुः।
दिक्षु सर्वासु गगने पर्वतेषु नदीषु च ।
सहस्रचरणः श्रीमाञ्शतशीर्षः सहस्रदृक् ।।

"Thou art the great bull with thousand horns, the very essence of the Vedas, with thousand faces, thou art the maker of the three worlds, the self existant one, Thou art manifest in all directions, in the sky as well as in rivers and mountains. Thou art the most glorious cosmic being with innumerable feet, heads, and eyes.[48]

In last two lines of the above *stotra* Rāma is described as the All-pervading supreme-being. This resemblance the *Puruṣasūkta* occuring in the *Ṛgveda*. All the deities beseech Rāma for His protection from demons.[49] Rāvaṇa's praying Lord Śiva may also be considered as *stotra* where he offers flowers and holy sandal paste to Śiva. [50]

The *Mahābhārata*, next epic in order, supplies good many specimens of stotras of the highest enlightenment such as *Durgāstotra*[51], *Nārāyaṇa stotra,*[52] *Jitānte stotra,*[53] *Viṣṇusahasranāmā*[54], and *Viśvarūpadarśana*[55].

Among these *Viṣṇusahasranāma*, suggests prayer of Lord Viṣṇu with thousand epithets. Each word representing His epithet in this stotra, is very significant so that it can be interpreted in different ways. It is said Madhvācārya the foremost propounder of Dvaita school of vedanta has explained hundred

heating the whole universe with Thy radiance".

And similarly,

पितासि लोकस्य चराचरस्य
त्वमस्य पूज्यश्च गुरुर्गरीयान् ।
न त्वत्समोऽस्त्यभ्यधिकः कुतोऽन्यो
लोकत्रयेऽप्य प्रतिमप्रभाव ।। (*Bhagavadgita* 11,43-44)

" Thou art the father of all things, animate and inanimate, Thou art the great sage and teacher of the universe and worthy to be adored by all. There is none like unto thee, who then can there be in this world superior to thee, O Being of unequalled glory".

Here, the devotee, addresses God as his father, friend, and beloved. And thus the intimacy between the deity and the devotee is indicated as the real spirit of the *Stotras.*

The following portions of *Jitānte stotra* and of *Durgā stotra* reveal devotional content in a beautiful language;

नैव किञ्चित्परोक्षं ते प्रत्यक्षोऽसि न कस्यचित् ।
नैव किञ्चिदसिद्धन्ते न च सिद्धोऽसि कस्यचित् ।।

" Nothing is beyond Thy ken, Thou art not directly perceived by any. To thee nothing is impossible of realisation and none has realised Thee".[58]

In the above instance, there is glorification of the supreme being as Omnipotent and Omniscient in a beautiful rythmic language. The following extract from *Durgā stotra* contains the spirit of devotion;

नमोऽस्तु वरदे कृष्णे कुमारि ब्रह्मचारिणि ।
बालार्क सदृशाकारे पूर्णचन्द्रनिभानने ।।
दुर्गात्तारयसे दुर्गेतत्वं दुर्गास्मृता जनैः ।
कान्तारेष्ववसन्नानां मग्नानां च महार्णवे ।। [59]

As has been observed, the *Stotra* portion in the *Mahābhārata* takes new dimension and is developed as *sahasranāmā*, covering various aspects of *Bhakti*. So the *Mahābhārata* marks the advancement in the thought of the *Stotra* literature.

STOTRAS IN THE PURĀṆIC LITERATURE:

The vast purāṇic literature has a predominant role to play in the development of *stotras*. Purāṇas are the rich mines of stotras, being solely theological collections of sacred epithets. The nature and content of *stotras* in the purāṇas do not differ much from each other, as their motive is faith in devotion. Some of the purāṇas containing stotras are *Bhāgavatapurāṇa,*[60] *Mārkandeyapurāṇa,*[61] *Viṣṇupurāṇa,*[62] *Skandapurāṇa,*[63] *Padmapurāṇa,*[64] *Brahmapurāṇa,*[65] *Brahmavaivartapurāṇa,*[66] *Bhaviśyottarapurāṇa,*[67] *Brahmāṇḍapurāṇa,*[68] and *Agnipurāṇa.*[69]

In the whole of purāṇic literature the *Bhāgavata purāṇa*, has been the most popular for its high poetic excellence and sublime devotion.

विषजलाशयात् व्यालराक्षसात् वर्षमारुतात् वैद्युतानलात् ।
वृषमयाद्भयाद् विश्वतोमुखाद् ऋषभ ते वयं रक्षितामुहुः।।

Here, Gopikās asking for grace of Lord Kṛṣṇa pray thus; " O lord, we have been saved again and again from the poisonous water, from demon-serpent, from the rainy storm, from fire, from the demon-bull from fears of wordly existence".[70]

This verse is a beautiful example of rhythmic sound with a current of deep devotion. It is an instance of *Cchekānuprāsa*. Another extract of Prahlada's prayer deserves mention here,

त्रस्तोऽस्म्यहं कृपणवत्सल दुस्सहोग्र
संसारचक्र कदनाद् ग्रसतां प्रणीतः ।
बद्धः स्वकर्मभिरुशत्तम तेऽङ्घ्रिमूलं
प्रीतोऽपवर्गशरणं ह्वयसे कदानु ।। [71]

" O lord, who art kind to the helpless, terribly afraid am I of the unbearable and dreadful woe that over takes those who turn round and round in the wheel of existence. Bound though I be by the consequences of my actions, O most glorious one, when shalt thou, being propitious, recall me unto thy blessed feet that bestow salvation and protection"?

This verse speaks of request for emancipation of the devotee from the worldly existence. Further, some more examples of stotras are quoted to clarify the point that, purāṇas are the mines of *stotras.*

नमाम्यहं हृषीकेशं केशवं मधुसूदनं ।
सूवनं सर्व दैत्यानां नारायणमनामयम् ।। (*Padmapurāṇa* 87-9)

"I salute Hṛṣīkeśa, Keśava, Madhusūdana, the killer of all demons, the sound-Nārāyaṇa etc.,

सुखदं मोक्षदं स्तोत्रं जप्तव्यं च न संशयः
केशवस्य प्रसादेन सर्वसिद्धो भवेन्नरः ।।

"This hymn giving happiness and salvation should always be muttered. There is no doubt that due to the grace of Viṣṇu a man would be equipped with every thing".[72]

The above quoted two examples from the biggest among purāṇas i.e. the *Padmapurāṇa,* informs that, Lord Nārāyaṇa is the supreme and by Him only one can obtain happiness and the highest goal, final bliss, salvation.

In the *Vāmana purāṇa,* there are as many as twentyfive stotras about which

Krishnamani Tripathi opines,

"वामने विविधानि पञ्चविंशति स्तोत्राणि सन्ति । तत्र द्वादश स्तोत्राणि विष्णुसम्बन्धीनि सन्ति । यानि भगवतो विष्णोः विभिन्नं वैशिष्ट्यं बोधयन्ति । अष्ट स्तोत्राणि सन्ति आशुतोषस्य भगवतः शिवस्य स्वरूपव्यञ्जकानि । चतसृणां देवी पार्वती - सरस्वती - कात्यायिनीनां चत्वारि स्तोत्राणि सन्ति। यानि तासां उत्कृष्टं प्रभावं प्रकटयन्ति । एकं स्त्रेत्रं च सुदर्शयस्य वैभवं सूचयति । [73]

The *Skandapurāṇa* has a stock instance of selfless prayer;

न त्वहं कामये राज्यं न स्वर्गं नापुनर्भुवम् ।
कामये दुःखतप्तानां प्राणिनामार्तिनाशनं ।।

"O lord, I do not wish for any kingdom nor heaven or even escape from re-birth. But I do want that the affliction of all beings tormented by the miseries of life, may cease".[74]

It is worthwhile making a reference to the *Devimāhātmya* in the *Mārkandeyapurāṇa*, which is an adoration of Goddess Durgā in a high flown but simple style.

The concept of mother Goddess has been developed right from the *Vedic stotras* celebrating Goddesses like Lakṣmi, Durgā, Śri, Rātri, Uṣas, Vāgāmbhṛṇi, and Bhū. In these stotras same ideas have been expressed in a beautiful language.

या देवी सर्वभूतेषु दयारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः।।
या देवी सर्वभूतेषु मातृरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः।।

"Salutations to the divine mother, who exists in all beings in the form of mercy. Salutations to Her, salutations. Salutations to the divine mother, who

exists in beings in the form of mother".[75]

Here one can point out one word difference in the former and latter verses. i.e.दयारूपेण in former and मातृरूपेण in latter, leaving this, both verses are same and equal in construction of wordings. Durgā is eulogised in the most affectionate manner and in rhythmic language as the supreme mother-power, mother of the whole universe.

Some of the purāṇic *stotras* have dominating poetic excellence. Here is an example;

ब्रह्मस्वरूप ब्रह्मज्ञ ब्रह्मभावे च तत्पर ।
ब्रह्मबीजस्वरूपेण जगद्बीज नमोऽस्तुते ।।

"Thou verily art Brahman, the knower of Brahman, the constant possessor of the consciousness of Brahman, Thou art Brahman the ultimate cause, salutations to Thee from whom the universe has sprung".[76]

Here, there is a repetition of the word Brahma indicating different functions. In the first the deity is described as Brahman. Secondly, the same God is described as the knower of Brahman. The term *Brahmabhāva* refers to the state of Brahman as *kartṛpara, Brahmabija* refers to Brahman as the ultimate cause.

Thus, the purāṇic literature exemplifies many types of *stotras* as *Mahimna stotra, Sthalamāhātmyas, Kavaca, Varma,* in glorification of the greatness of a place or of the God. The Vedic prayers are simplified in Purāṇic literature, and this period marks a period of transition in nature and content of *Stotras.*

STOTRAS IN THE CLASSICAL AGE:

In the next stage, i.e. the classical period (200 B.C- 1100 A.C) *Stotra* assumed a full-fledged form incorporating religious and poetic elements. The early stotras in the classical age can be traced to the works of Kālidāsa[77],

Bhāravi[78], Māgha[79] etc., who have composed some *stotras* in their works which are best literary compositions of highly eulogistic stanzas in a variety of metres.

In the classical age, various types of *stotras* have been composed like *Aṣṭaka, Pañcaśati, Aṣṭottara, Aṣṭapadi, Lahari, Taranga, Daṇḍaka, Gātha, Suprabhāta stotra, Varnamāla stotra* and *Śataka* etc.,

Among these types of *stotras*, stand out, the *Sūryaśataka* by Mayurabhaṭṭa, the *Mūkapañcaśati* of Mūkakavi, *Pañcalaharis* of Jagannātha paṇḍita, V*akrokti pancāśika* of Ratnākara, *Deviśataka* of Ānandavardhana, *Ćandiśataka* of Bānabhaṭṭa, *Lakṣmisahasra* of Venkatādhvarin, *Śivamahimnastotra* of Puspadanta, *Gitagovinda* of Jayadeva etc.,

The following verse from the *Sūryaśataka* illustrates the grandeur of the classical stotra style.

एकं ज्योतिर्दृशो द्वे त्रि जगति गादितान्यब्जजास्यैश्चतुर्भिः
भूतानां पञ्चमं यान्यलमृतुषु तथा षट्सु नानाविधानि ।
युष्माकं तानि सप्तत्रिदशमुनिनुता न्यष्टदिग्भाञ्जि भानो
र्यन्ति प्राह्णे नवत्वं दश दधतुशिवं दीधितीनां शतानि ।।

"May the thousand rays of the Lord Sun bestow good upon all; the rays which though one light become double fold when beheld by the eyes of all; become three fold as they pervade the three worlds, become four-fold when glorified by the four-faced Brahma, become five-fold due to five primordial elements, six -fold in the cycle of six seasons, sevenfold in the seven divine luminaries called as *Saptarsis*, eight fold in pervading the eight quarters, lastly nine fold at the time of dawn every day".[80]

In the above verse, couched in the *Srgdhara* metre, poet Mayurabhaṭṭa eulogizes the rays of the divine Sun and describes nine-fold perspectives in a

skilful and beautiful language. This kind of figures of speech is called paryāyālankāra which is defined as,

एकं क्रमेण अनेकस्मिन पर्यायः । (काव्यप्रकाश ३१)

The dantya syllables *Ta, La, Dha, Na,* of the same origin are used; hence it is an instance of the *Śrutyanuprāsa.*

Furthur, the nature of classic *stotras* may be understood in the following example from the *Gangālahari* of Jagannātha paṇḍita;

समृद्धं सौभाग्यं सकल वसुधायाः किमपि
तन्महेश्वर्यं लीलाजनितजगतः खण्डपरशोः ।
श्रुतीनां सर्वस्वं सुकृतमथ मूर्तं सुमनसां
सुधासाम्राज्यं ते सलिलमशिवं नः शमयतु ।।

"O Goddess Ganga, let your holy water which is the inexplicable ample fortune of the entire earth, which is the supreme glory of Lord Śiva, the creator of the world, which is the essence of the Vedas, the merit of Gods incarnate and which is the supreme realm of ambrosia, remove our evils" [81]

In the above extract from *Gangālahari* the poet extols the divine river Ganga with the most glorious terms like सौभाग्य, ऐश्वर्य, श्रुतिसर्वस्व and सुधासाम्राज्य. Here beauty of expression and attractive description are appreciable.

STOTRAS OF SAINT POETS AND RELIGIOUS TEACHERS:

In the classical age, saint poets and religious teachers have chosen the Stotra media to propogate their phiolosophical doctrines. During this period the *Bhakti* movement started spreading at large, particularly the *Bhāgavata* cult, and the Jaina religion added much material to the *Stotra* literature. At this juncture many schools of philosophy have been established. In order to make

the philosophy and religion much popular, saint philosophers who founded different schools of thoughts, composed significant stotras and made them accessible to the laymen. Thus the Stotras composed by them are rather philosophical in content.

Among those philosophical *Stotras*, the *Annapūrnāśataka, Gajendrabhujaṅgaśatpadi, Saundaryalahari, Śivamānasapūja, Ardhanārīśvarastotra, Dakṣināmurthystotra* are from the pen of Śankarācārya. *Gadyatraya* of Rāmānujācārya, *Stotraratna* of Yamunācārya, *Nārāyaṇiyam* of Saint Nārāyanabhaṭṭādri, *Mukundamāla* of Saint Kulaśekhara and *Dvādaśa Stotra* of Madhvācārya can be classed as Storas par excellence with a philosophic approach. A few examples are enough to witness the nature of philosophical *Stotras*,

आत्मा त्वं गरिमा मतिः सहचरा प्राणाः शरीरं गृहम्
पूजा ते विषयोपभोगरचना निद्रासमाधिस्थितिः।
सञ्चारः पदयोः प्रदक्षिणविधिः स्तोत्राणि सर्वा गिरः
यद्यत्कर्म करोमि तत्तदखिलं शम्भो तवाराधनम् ।।

" O Blissful Lord, my self thou art, my mind, I liken to the divine mother, my vital airs to thy followers, my body to thy temple, my enjoyment, I regard as offerings made unto thee, my sleep the contemplation on you, my wanderings are the circumambulation while my words are prayers offered unto thee ; whatsoever, I do, may it all be your worship ". [82]

In the above example, the words like आत्मा and प्राणाः contain philosophical fervour hence the message thereof is philosophical. Here we see the poets sublime thought of *Bhakti* unto his beloved deity.

An instance from the *Kāmākṣiśataka* is as under ;

त्वयि रक्षति रक्षकैः किमन्यैः
त्वयि चारक्षति रक्षकैः किमन्यैः ।
इति निश्चितधीः श्रयामि
नित्यं नृहरे वेगवति तवाश्रयं ।।

"Lord Nṛsimha, what is the use of other protectors if you are protecting, what is the use of other protectors if you do not protect, with this firmness of mind, I seek refuge in you, O lord having abode on the banks of Vegavati" [83]

नमो नमो वाङ्मनसातिभूमये
नमो नमो वाङ्मनसैकभूमये ।
नमो नमोऽ नन्त महाविभूतये
नमो नमोऽनन्त दयैकसिन्धवे ।।

"Salutaions unto thee O Lord thou art the origin of mind and speech, but thee neither mind or speech, can comprehend, O Lord of eternal infinite glory, O thou Boundless ocean of mercy, salutations unto thee " [84]

In the above example there is rythm and melody in the expression, at the same time it unfolds the devotional content with utter surrender.

Śankarācārya, the founder of Advaita school of vedanta has composed many *Stotras* to present *Bhakti* as one of the means to gain self-realisation. Thus his contribution to *Stotras* is considerable. Śankarācārya's *Stotras* may be divided into five cetegories ;

i. Devotional *Stotras.*

ii. Ascetic *Stotras.*

iii. Moral *Stotras.*

iv. Philosophical *Stotras.*

v . Mystical *Stotras.* [85]

The devotee prays to God with deep and sincere devotion in devotional Stotras. The *Pañcaratnastotra* and the *Śivapancākṣarastotra* comes under this category.

In ascetic Stotras, devotee prays for liberation from bondage of birth, death and rebirth, Stotras under this head are *Ćarpatapañjarikāstotra, Dvādaśapañjarikāstotra* and *Gūrvaṣṭaka*. The moral *Stotras* are aimed at enshrining moral values, the *Ūpadeśapañcaka* is the only work on moral values.

The philosophical *Stotras* of Śankarācārya are *Vedasāraśivastuti, Māyāpañcaka, Ātmaśatakam, Saundaryalahari* and *Daksiṇāmurthystotra*. Śankarācārya exemplifies the fact that even philosophical ideas can be cast into beautiful *Stotra* works.

Daśaslokisāmbastuti, Śivāparādhanakṣamāpanastuti, Śivānandalahari are the mystical *Stotras.*

Śaranāgati gadyam of Rāmānujācārya highlights the intensity of devotion

भगवन्नारायणाभिमतानुरूपरूपगुणविभवैश्वर्यशीलाघन वधिकातिशय सङ्ख्येयकल्याणगुणगणां, पद्मवनालयां, भगवतीं, श्रियं देवीं, नित्यानपायिनीं, निरवद्यां, देवदेवदिव्यमहिषीं, अखिलजगन्मातरं, असमन्मातरं अशरणशरण्यां, अनन्यशरणः शरणमहं प्रपद्ये ।।१।।

पारमार्थिकभगवच्चरणारविन्द युगलैकान्तिकात्यन्तिकपरभक्तिकृत परिपूर्णानवरत नित्यविशदतमानन्य प्रयोजनानवाधिकातिशय प्रियभगवदनुभव जनितानवधिकातिशय प्रीतिकारिता शेषावस्थोचिता शेष शेष तैकस्तिरूप नित्यकैङ्कर्य प्राप्यूपेक्षया पारमार्थिकी भगवच्चरणारविन्दशरणागतिर्यथावस्थिता अविरता स्तु मे ।।२।। [86]

"I who have taken refuge in Her ,who possesses a multitude of unlimited surpassingly great and innumerable auspicious qualities such as the nature, form, glory (splendour), divine supremacy, virtues etc., allworthy and approved by the adorable God Nārāyaṇa in whose dwelling is the forest of lotuses, who is the

adorable Goddess Śri, ever unharmed and faultless and who is the divine consort of the God of gods, the mother of the whole universe, our mother, and the sole refuge of all those who have not found there refuge any where else."

"May I obtain the really appropriate and ever lasting refuge in the lotus feet of the Lord for the sake of the attainment of eternal divine service which is of the nature of taking sole delight in all things sub-servient to His purpose and which is suited to all His conditions and is the result of the unbounded and excessive love out of the sincere, unswearing, everactive high devotion, supreme knowledge and the supreme love directed to the lotus feet of the Lord and which is full, incessant, most vivid, eternal and an end in itself, and is infinitely and exceedingly pleasing" .

In the above *Stotras* of the Rāmānujācārya it is seen that he has given a poetic articulation to the thesis of *śaraṇāgati.*

STOTRAS IN TANTRAS:

It is worthy to note that, the *tantras* also contain glimpses of the Stotras marked with deep devotion. To quote, the *Brahmastuti* in the *Mahānirvāṇatantra*, the *Durgā Stotra* and the *Guru-Stotra* in the *Viśvasāratantra* and *Stotras* on Saraswati,Durgā and Śiva in the *Prapañcasāra* are the best instances. In many of the tantric *Stotras* the idea of complete surrender and divine grace is sung with devotional power. To quote.

भयानां भयं भीषणं भीषणानां
गतिः प्राणिनां पावनं पावनानाम् ।
महोच्चैः पदानां नियन्त्रत्वमेकं
परेषां परं रक्षणं रक्षणानाम् । (*Mahānirvāṇatantra* 3.61)

O Lord thou art the dread of even the dreadful, the terror of the terrible, the refuge of all beings, the purifier of all purifiers. Thou alone art the ruler of even the high placed ones. Thou art the supreme over the supreme, the protector of the protectors". And

तदेकं स्मरामस्तदेकं भजाम

स्तदेकं जगत्साक्षिरूपं नमामः ।

तदेकं निधानं निशालम्बमीशं

भवाम्भोधिपोतं शरण्यं व्रजामः ।।

"O thee the, one alone, we meditate to thee, the one, alone, we offer our worship to thee, the one, alone, who art the witness of the universe, do we tender our salutations. In thee, the one, alone, who art our sole support and self existent Lord, the vessel of safety in the ocean of existence, do we seek refuge.[87]

In the above two instances, there is a glorification of the one supreme being in a most rythmic language. The devotee is invoking the supreme with a single minded devotion seeking His refuge.

अनाथस्य दीनस्य तृष्णातुरस्य

भयार्तस्य भीतस्य बद्धस्य जन्तोः ।

त्वमेका गतिर्देवि निस्तारदापि

नमस्ते जगत्तारिणि त्राहि दुर्गे ।।

O mother Durgā, the remover of miseries of devotees, thou art the saviour of the poor and the helpless. Thou art the protector of those oppressed by desire and sticken with fear. Thou art the refuge of the afflicted. Thou art, O mother the goal and the giver of emancipation. Thou art the saviour of universe, do Thou protect us, to Thee I bow ."[88]

Here, the Goddess Durgā is extolled as supreme mother who removes all miseries and therefore the devotee ardently prays for protection.

From the above examples, it is clear that the *tantric* works are not only manuals of magic and *upāsanā* but are also collections of best *stotras*. Thus Stotra literature is enriched by *Tāntric Stotras*.

STOTRAS IN INSCRIPTIONS:

Mention must be made of the inscriptions which also contain *Stotras*. Probably, the purpose of inserting *stotras* in inscriptions is to retain the religious ideas and thereby cultivate devotion among the people at large for longer period.

There are ample references to the inscriptional *Stotras*, i.e. the *Rāṇāsamarasimhapraśasti, Kulottungacholā's dānapatra,* Nepal kings *Siddhanṛsimha mallapraśasti*, King Jayadevas *praśasti*, Vijayanagara King Prataparaja Wodeyars *Mallāvaram Śivātemple, Kurukṣetra* etc.[89]

An instance from inscription of *Mallāvaram Śiva temple* can bring out the characteristic features of *Stotras* in inscriptions.

सम्भवस्तितिसंहारकारणं वीतकारणम्
भूयादत्यन्तकामाय जगतां काममर्दिनः ।
अमायाश्चित्रमायो सावगुणो गुणभाजनः
स्वस्थो निरुत्तरो जीयादनीशः परमेश्वरः ।।

" Glory to the supreme being Śiva, who is without cause, though He is the cause for creation, sustenance and destruction. May He be the object of our desire who himself is the destroyer of cupid. He who is the abode of virtues, remover of illusion, creator of wonderful things, perfect, unique, may that

supreme god be victorious" [90]

In the above verse Lord Śiva is eulogized in a beautiful language through opposite rhymes, in the expression as कारणं, वीतकारणं, कामाय and काममर्दनः। This may be an instance of Virodhālaṅkāra. One more instance from Malava king Adityadevās Praśasti may be presented ;

सानन्दनन्दिकरसुन्दरसान्द्र
नीद्रीनानेन तुम्बुरुमनोरमगानमानैः।
नृत्यन्त्वश्यमनिशं सुस्वासवेश्या
यस्याग्रतो भवतु वः स शिवः शिवाय ।।

"May Lord Śiva in the presence of whom the heavenly nymphs are constantly engaged in dancing to the accompaniment of the delightful sound of tabor played by Nandi's hand and to the charming songs of the divine singer Tumburu bring good to you all."[91]

One more beautiful example may be given to bring forth the poetic value of the inscriptional *Stotras* ;

जयति श्रीपरिष्वङ्ग (म्यानति)रच्युतः।
दानवक्षो र्युगान्ताग्निः(शिष्टानान्तु)सुदर्शनः।।

Lord Viṣṇu who is inseparably associated with Goddess Śri, is victorious who is the fire of the annihilation to the eyes of demons and *sudarśana* (charming or holding *sudarśana cakra*) to the eyes of the virtuous ."[92]

The poetic value of this verse is heightened by bringing the Ullekhālaṅkāra in the above verse.

IMPORTANCE OF STOTRAS:

As it is since time immemorial the *Vedas,* the *Purāṇas*, philosophers and religious teachers have laid emphasis on the importance of *stotras* promoting inherent bliss in man's life. The seer of the Vedas knew *stotra* as the best approach to God and best offering to God.

A well-known note from the *Viṣṇusahasranāma* declares stotras are the best approach to almighty God;

अनादिनिधनं विष्णुं सर्वलोकमहेश्वरम् ।
लोकाध्यक्षं स्तुवन्नित्यं सर्वदुःखातिगो भवेत् ।।

" By praising and praying the only God of universe, Viṣṇu, one surmounts all miseries".[93]

T.V.Viswanath Aiyar in his article rightly says "God is our source and sanctuary. The need for God expresses itself in prayer. True prayer is not a petition for benefits asking this or that . It does not consist in dry and dreary and mechanical recitation of words whose purport we do not understand.

The purpose of prayer is to find relief from the heart-aches of life by the pouring of our troubles and tribulations to one who can give ear to them and who alone, we believe can heal them.

As the noble Laureate Alexis carrel says ; " prayer gives us strength to bear cares and anxieties, to hope when there is no logical motive for hope, to remain stead fast in the midst of catastrophies.".

If anything man's prayer must really be he should be helped to shake of his pride control his mind, restrain his senses and enable to have an expansive feeling of love and concern for all beings, so as automatically to attain peace or mental peace and freedom from destruction."[94]

The above noticed value of stotra is heightened by Śankarācārya in his commentary on *Viṣṇusahasranāma*;

अस्य स्तुतिलक्षणस्य अर्चनस्य आधिक्ये किं कारणम् ?

हिंसादि पुरुषान्तर द्रव्यान्तर देश कालादिनियमनमेततमाधिक्ये कारणम् ।

" What is the ground of superiority of this adoration in the form of the hymn? Its superiority over the other kinds of *yajñas* consists in the following points in its favour. It does not involve injury to a being in the form of sacrifice, it is an *Ahiṃsāyāga*, for doing it you need no collection of men, money or observe any particular time, place or procedure".[95]

Whoever composes Stotra texts may be regarded as religious reformer of soceity. Since his mind works at the betterment of the soceity. Hence, they may be called psychologists too ! Dr.Plott opines "the greatest guides in the field of religion have always been the best psychologists. "[96]

The value of Stotra or prayer may be summed up as below ;
" This approach of soul towards the divine with its definite, conscious experience of the divine presence, is seen in the distinctive excercises and practices of devotion. These are infinite in variety but primacy must be given to prayer".[97]

So, from this brief survey of *stotras* it is evident that the stotras in early ages viz., *Vedic stotras* are simple sublime and pure in form. *Stotras* show the development in the Upaniṣadic period with philosophical significance and poetic excellence. During the epic and purāṇic age, *stotras* attained full-fledged form and there is all-round development. More precisely " the cult of *Bhakti* is adumbrated in the Vedic hymns and partly developed in the Upaniṣads. It blossoms forth in epics and later devotional literature".[98]

Thus stotras which have been developed right from Vedic times have formed glorious literature enriched and enlivened by the great personages.

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(सिद्धांत कौमुदि ३-२-१८२)

The affix ष्ट्रन् with a sence of instrument comes after the verbs, दाप-to cut, नि- to lead, शस्-to hurt, यु-to join, युज् to join, स्तु -to praise, तुद्-to inflict pain, सि-to bind, सिच- -to sprinkle, मिह -to urine, दश-to bite, and नह-to bind.

Vasu S.C.

The Aṣṭādhyāyi of Paṇini Vol.1 p.480

b) स्तुतिसाधने वाक्ये स्तुतिश्च गुणीनमुपसर्जनीकृत्य तन्निष्ठानां गुणानां प्राधान्येन कथनरूपा ऋग्वेदमात्रे लक्षिता, स्तवने गुणकथने च प्रगीतं ऋग्जातं च ।

वाचस्पत्यं

तारानाथ तर्कवाचस्पती भट्टाचार्येण संङ्कलितं

षष्ठः भागः, चौखाम्बा संस्कृत सिरीज्

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स्नेहो भक्तिरितिप्रोक्तः तया मुक्तिर्न चान्यथा ।

(Mahābhārata Tātparya Nirṇaya I-86)

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अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनं ।

(Bhāgavatapurāṇa VII-5, 23)

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(Sanskrit Kavi Charite (Kannada) Vol.I

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and read, There is a little difference between the recitation of the *mantra* in *japa* and the offering of prayer. While *japa* is always a fixed form of utterance of words or formulae, as in *mantra*, prayer can be an expression of one's feelings in any language and in any manner one would like. Prayer is primarily a supplication to God for His grace. In ordinary forms of prayer, it can be directed to an ulterior end, such as acquisition of material objects, recovery from health and the like, but the truly spiritual form of prayer asks for nothing from God, it asks for God alone. Though prayer may be expressed in words, phrases or sentences, it need not always be so, for prayer can also be mental and the devotee can inwardly solicit the grace of God by an act of deep concentration of mind and a feeling of union with Him in love and adoration. The scriptures abound in prayers of various kinds addressed to the various God's of the pantheon but often directly to the Supreme Being. Usually it is the practice to regard once

choosen deity as the highest divinity and exalt it to the state of the Absolute. So that the devotee has no idea in his mind other than that of his deity. *Japa* and prayer, are regarded as the best forms of worship as they do not involve dependence on external objects or circumstances.

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अक्षरं ब्रह्म सत्यं च मध्ये चान्ते च राघव ।

लोकानां त्वं परो धर्मो विष्वक्सेन चतुर्भुजः। 14

शार्ङ्गधन्वा हृषीकेशः पुरुषः पुरुषोत्तमः ।

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CHAPTER - II

Date, Life and Works of Madhvācārya

Madhvācārya is the foremost propounder of the Dvaita school of vedanta. His life history and his achievements have been narrated by Nārāyanapaṇḍitācārya, son of Trivikramapaṇḍitācārya, one of the great converts to Madhvācārya's fold, in his biographics poem Viz., *Sumadhvavijaya.*[1] Which has been accepted as the authentic source book by old and new scholars.

Madhvācārya's Date, birth and parents : Madhvācārya, the saint philosopher was born in the year 1238 A. D ; to be exact, the date of his birth is the tenth day of *Śuklapakṣa* of the month of *Ashwina.* Dr.B.N.K.Sharma, regarding the date of Madhvācārya writes; "There has been a controversy within the limits of a century or so, over the date of Madhvācārya. Both 'the traditional' date of birth : 1199 A.D claimed for him on the authority of a passage in his *Mahābhārata Tātparya Nirṇaya* (xxxii,131) and the date *Śaka* 1040-1120. proposed in some of the geneo-chronological tables of the *Uttarādi* and other mutts, have now been set at rest by the discovery and publication of the inscription of Narahari Tīrtha (particularly the one dated śaka 1203) - a direct disciple and second "Successor" of Madhvācārya on the "*Piṭha*". The evidence of these inscriptions shows that Narahari was in Kalinga between 1264-93 A.D. It appears also that he was prime minister of the kingdom between 1281-93. If the statement of the *Mahābhārata Tātparya Nirṇaya* then, were to be taken in its literal sense, Madhvācārya would have lived up to 1278 only, as he is traditionally assigned a life of seventynine years (see *Aṇumadhvacarita of*

Hṛṣikeśa Tīrtha). Now according to the uniform testimony of the Mutt lists, he was succeeded by Padmanābhatīrtha, who remained on the *pīṭha* for seven years ; and after him by Narahari who occupied the *pīṭha* for nine years. According to this view, Narahari would have come to the *pīṭha* in 1285. But the evidence of inscriptions shows he was still in Kalinga in the years 1289, 1291 and 1293. The obvious inference from these facts is that he could not have come to the *pīṭha* till after 1293. It cannot be supposed he was allowed to be minister of Kalinga and to occupy the *pīṭha* at one and the same time, between 1285-93. The mutt lists agree in placing his demise in the cyclic year of *Śrimukh*. These two facts show that, that event cannot be placed before 1333 A.D. Calculating backwards from the recorded year of Narahari's demise, we arrive at 1317 (*Piṅgala*) as the date of Madhvācārya's exit from the world. Assuming that tradition is correct in placing his birth in *Vilambi*, we get 1238 A.D. as the year of his birth. This agrees very well with the evidence of the inscriptions of Naraharitīrtha, the terms of one of which (*ŚriKurman* 1281 A.D) imply that Madhvācārya was in flesh and blood at the time.

1238-1317 A.D. thus appears to be the most satisfactory date for Madhvācārya. The relevant materials bearing on this question have been brought together and discussed by me in two papers on the subject contributed to the AUJ(Vol. iii, 2 and V, 1) and to them further attention is invited, other theories on the subject have also been examined and reputed there.

Recently, however, Mr. Shingre of Poona has tried to re-open the date of birth 1199 A.D. corresponding to that of the Mahābhārata Tātparya Nirṇaya verse and reconcile it with the epigraphical data by resorting to the device of extending Madhvācārya's span of life from 79 years (as traditionally accepted)

to 94 ½ years.

His new date 1199-1294 is open to the following objections : i) It extends the life of Madhvācārya arbitrarily ii) It flouts the accepted traditions among Madhvācārya mutts about the cyclic years *Vilambi* and *Piṅgala*, being the years of birth and exit of Madhvācārya iii) The dates accepted by Shingre for Madhvācārya's successors down to Rāmacandra Tīrtha, similarly conflict with the cyclic data accepted for them in the *Uttarādi* and *Rāghavendrasvāmi mutts*, which have a common ancestry upto him iv) The cyclic data of *Vilambi* and *Piṅgala* for Madhvācārya, are endorsed by the *Aṇumadhvacaritam* attributed to Hṛṣīkesa Tīrtha, a direct disciple of Madhvācārya v) These and the date for the successors of Madhvācārya, are endorsed by the *Gurucaryā* vi) Shingre himself accepts the number of years of pontifical rule traditionally assigned to the various pontiffs up to Rāmacandra Tīrtha (and beyond) without any independent proof and which are calculated only on the basis of the cyclic data handed down by tradition and preserved in old hagiological works like the *Gurucaryā*. If their evidence is reliable for the successor of Madhvācārya, it should be equally valid for Madhvācārya, vii) Antedating Madhvācārya to 1199-1294 would seriously complicate the question of the date of the Akṣobhya-Vidyāraṇya disputation on *Tattvamasi* to an extent that may even threaten its historicity and fail to explain why none of the works of so great a commentator on Madhvācārya , as Jayatīrtha has been cited in the chapter on *Pūrṇaprajña Darśana* in the *Sarvadarśana Saṁgraha*, which could not be dated before 1360, as Vidyāraṇya (1302-87) would hardly have been twenty years of age if his debate with Akṣobhya took place in 1321 instead of in 1365 when he would be much older and of a proper age for it. For all these reasons,

1238-1317, would remain the last word on the subject. [2]

So, from the above account, the date and life span of Madhvācārya can be concluded and get declared that, 1238 and 1317 are the dates of advent and exit respectively and he lived about seventy nine years. [3]

Madhyagehabhaṭṭa, a versed scholar in different branches of Sanskrit learning had no issues for long time. As such he with his wife Vedavati[4] performed the vows like *Payovṛta*[5] etc., and served lord *Ananteśvara* for many days. At last the couples was blessed with an offspring. It is none but Madhvācārya only.[6] The happy parents named newly born child as Vāsudeva in the naming ceremony. [7]

Even as a child Vāsudeva showed signs of his extra-ordinary intellectual faculties. The father Madhyageha commenced teaching alphabets and continuing next day, he wrote the same letters; in the mean time Vāsudeva asked his father why repeat the same letters tutored the other day ? why not proceed ahead ? and the father realised the child's innate intelligence. Such was the intelligence of Vāsudeva.[8]

Once Vāsudeva, yet a small boy, disappeared from the house and went to neighbouring forest, Kudavoor, though warned by passers by no to go, since it was thick forest with wild animals, but the fearless Vāsudeva moved ahead not listening to them. There Vāsudeva worshipped Nārāyaṇa and stayed at Śiva temple of Bannanje, a small village near Udupi. The distressed Madhyageha at last found Vāsudeva at lotus feet of Lord Ananteśvara and the father shedding tears of joy, asked his son "who accompanied you all the way सहचरोऽर्भक दीर्घ तमे पथि कोऽत्र ते । Vāsudeva with fascinating eyes told in faltering tone 'supreme Nārāyaṇa was my companion".[9] The anxious father bowed to Ananteśvara earnestly and

prayed for protection. This shows courage and fearlessness of Vāsudeva.

The boy, Vāsudeva was possessing the supernatural power by birth. One day towards the close of sport, a rich man who had sold a bull to Madhyagehabhaṭṭa, come to him asking for money. Vāsudeva understood the pitiable conditions of his father and gave a few tamarind seeds to that rich man instead of coins. The rich man returned saying that, he had received the money from Madhyagehabhaṭṭa.[10]

On the another occasion, a brahmin of Mudināya family viz., Śiva was lecturing a mythological story to large public assembled. But his narration was not in tune with its purport. Young Vāsudeva, sharp at discussion observed this and unhesitatingly spoke to him; O Narrator, the story described by you is different from the purport of the great seers like Vyāsa, Śuka etc., Thereafter, Vāsudeva spelled the true meaning of it and was honoured by the wonderstruck public.[11]

In physique, Vāsudeva was endowed with extra ordinary look and energy.

Madhvācārya's Upanayana and Early studies:

Vāsudeva was taught the sacred *OM* and *Gāyatri* regarded as the essence of the Vedas in the thread ceremony at his age of eight years.[12] In no time Vāsudeva mastered the *Vedas, Vedāngās* and all the branches of knowledge.[13] He was very quick in mastering what he was taught.

Once in a certain lecture his father, Madhyagehabhaṭṭa was elucidating the names of various trees, noticing that he dropped the meaning of *Likucha,* he boldly asked his father in the audience but afterwards, seeing that the father did not come out with the meaning, he himself narrated the meaning. This shows his

miraculous sportive activities.[14]

Being eager of spreading the true philosophy on the earth he went in search of his spiritual teacher. As Vāsudeva had no interest in worldly pleasures and very much interested in the worship of Lord Viṣṇu, he thought that the path of *sanyāsa* only would help him in the accomplishment of his goal. At last Vāsudeva could get his teacher by name Achyutaprekṣācārya an ascetic at Sivelli.[15]

Though Achyutaprekṣācārya had studied well the works on the Advaita vedanta he had no belief in it, because he was advised by his preceptor not to follow the Advaita siddhānta, but, to worship Lord Nārāyaṇa to acquire eternal bliss. In the words of Nārāyaṇapanditācārya. "Oh Achyutaprekṣā the close observer of rigorous vows, never beleives the baseless and irrational doctrine propogated by the *Māyāvādins. I am Parabrahma*. There is nothing else other than me. I can realise this (perfect identity) after the dawn of real knowledge"[16] and,

" Since the identity of *jiva* and *Paramātma* decreed by the *Māyāvādins* for contemplation of their followers was experienced neither by my preceptor nor his predecessors, objure this object doctrine "Oh! gentle natured Achyutaprekṣā serve with great delight Lord Mukunda, the bestower of bliss for the attainment of supreme knowledge.[17].

Thenceforth Achyutaprekṣā started worshipping Lord Ananteśvara at *Udupi*, one day Lord Ananteśvara entered a person and said to Achyutaprekṣā 'you will know me through an eminent disciple who will approach you in the near future.[18] At this juncture Vāsudeva approached Achyutaprekṣā and requested to accept him as his disciple.

Having heard that their son Vāsudeva had become the disciple of Achyutaprekṣā and was about to accept *Sanyāsa*, his parents rushed to Udupi and tried their level best to divert the decision of Vāsudeva. At last they entreated him earnestly, went round him and bowed. Vāsudeva converted this situation in his favour and said that bowing down by the elders to the younger ones is not commendable, yet as elders could prostrate before the ascetics only though younger by age. Lord has propelled you both to give me permission to accept *Sanyāsa*. At this his parents, Madhyagehabhaṭṭa and Vedavati had to remain silent.

Off course, Vāsudeva promised his parents that he would not accept *Sanyāsa* till another responsible person could be assigned the duty of lookingafter them. Surprisingly in course of time Madhyageha couple begot another son, who also in future become a disciple of Madhvācārya, and took *Sanyāsa* by name Viṣṇutīrtha.[19] After some days Vāsudeva approached his mother, to get her permission for accepting *Sanyāsa*. As she was not willing Vāsudeva frankly said that he would not see her face if the permission was not given, this made the mother to permit the son to accept *Sanyāsa.*[20]

Dedicating all his belongings and his previous deeds to Lord Nārāyaṇa, Vāsudeva had undergone the several religious acts to be performed at different intervals and then he become a *Sanyāsin* at the hands of Achyutaprekṣā who honoured his disciple by giving him the befitting title *Pūrṇabodha* or *Pūrṇaprajña.*[21]

Madhvācārya's accepting *Sanyāsa* was not born of any lack of amenities but it was all-consuming passion to serve the cause of the Lord that made him to take *Sanyāsa*. Forty days after initiation into the ascetic order, Madhvācārya

engaged in a debate and vanquished the rival in disputation.[22]

Once Pūrṇaprajña began to listen with reluctance, to his preceptor's lectures, on the *Īṣṭasiddhi* of *Muktātman*. The Ācarya picked up as many as thirtytwo defects in the opening verse itself.[23] This infact annoyed his teacher but at the same time his teacher was overjoyed to see an extra-brilliance inherited by Madhvācārya,and he expressed his disability to teach Pūrṇaprajña.

In order to make more known to the public Madhvācārya's mastery over Vedavyāsa's methodology of *śāstric* texts, Achyutaprekṣā asked Pūrṇaprajña to narrate a prose part of the fifth book of the *Bhāgavatapurāṇa* which is a formidable crucial text of scholarship. Accordingly Pūrṇaprajña reeled of the passages with perfect accuracy.[24] Such was the unique scholarship of Madhvācārya.

Being convinced of Madhvācārya's conpetence Achyutaprekṣā coronated him on the throne of supeme vedanta empire.[25] He was called *Ānandatīrtha,*[26] *Anumānatīrtha,*[27] *Sukhatīrtha* [28]and *Sammodatīrtha*[29], each of the above names speaks of special qualities possessed by him.

Madhvācārya, confronted and defeated arrogant Scholars viz, Vādisimha and Buddhisāgara by his undefeated logic.[30] Then Madhvācārya, took southern tour; while returning to Udupi, on the way he happened to see the gathering of scholars. There took place debate beween Madhvācārya and others. Madhvācārya expounded a certain hymn from the *Aitareya* branch of *Ṛgveda*. The meaning of the hymn was challenged by other scholars and another meaning was suggested by them. Madhvācārya no doubt accepted their meaning but hinted that there are three meanings for the *Vedas,* ten for the *Mahābhārata,* and a hundred meanings for the *Viṣṇusahasranāma.*[31] Being asked by the scholars

assembled there narrated a hundred meanings of the first term *Viśvam* on the basis of grammar, which could not be understood and repeated by the gathered scholars.

Madhvācārya's recitation was staggering in its perfection. Thus in many debates Madhvācārya exhibited his astute knowledge of grammar in explaining the words. His exposition was to the point, he did not beat about the bush and his elucidation was not torture-some. Madhvācārya's pronounciation was loud and clear and substantiated by scriptural texts.

Madhvācārya desired to visit and worship Lord Vedavyāsa at *Badari (Uttar pradesh).* Having obtained the permission of his preceptor, Madhvācārya left for *Badari* and submitted unto Him, Lord Vedavyāsa, his commentary on the *Bhagavadgīta,* his first work. Madhvācārya had written originally in the opening verse i,e according to his capacity शक्तितः but a voice that came from Lord Vedavyāsa asked Madhvācārya to correct it into a little लेशतः [32] This work is then approved by Lord Nārāyaṇa and was regarded as highly authoritative.

The seventh canto of *Sumadhvavijaya,* describes the divine personalities of Madhvācārya and Vedavyāsa. Madhvācārya had having a unique personality possessing spiritual power. He is described as an embodiment of all thirty-two characteristics of a perfect man. When Madhvācārya met Vedavyāsa, the atten- tion of the saints surrounding Vedavyāsa was drawn towards Madhvācārya. It was but natural for them to say that, this personality could not be anyone else than *Caturmukh Brahma or Mukhya Vāyu.*[33] Sage Vedavyāsa was an incarnation of Lord Nārāyaṇa himself. Madhvācārya observes the marks of holy *Dhvaja, Padma, Vajra,* and *Ankush* on Vedavyāsa's feet. The dust of his lotus feet was craved for even by gods.[34] The meditation on such holy feet would certainly

bless with the salvation of *sārupya-type,*[35] such was the personality of Vedavyāsa as Seen by Madhvācārya.

When Madhvācārya went to upper *Badari,* the other dwelling place of Vedavyāsa in the form of Lord Nārāyaṇa. The latter asked the former to write the suitable commentary on the *Brahmasutras.* Madhvācārya, humbly accepted his order.

Thereafter Madhvācārya composed *Brahmasutra- Bhāṣya* refuting all the twenty-one commentaries, which were written already on the *Brahmasutras.* Giving out the correct meaning of the *Brahmasutras* with the suport of scriptural evidences, Madhvācārya upheld Lord Viṣṇu as the supreme *Brahman* with the countless virtues without any blemishes.

After leaving *Anantamaṭha* on his return journey, Madhvācārya reached the banks of *Godāvari.* There he defeated the scholars viz; Śobanbhaṭṭa and Sāmāśāstry in vedantic debate who afterwards become his wellknown disciples by the names of Padmanābhatīrtha and Naraharitīrtha.[36]

Madhvācārya's commentary on the *Brahmasutras* is so significant that after digesting it Śobanbhaṭṭa stopped reading all the commentaries and he defeated many scholars in many assemblies.[37] The example given by Śobanbhaṭṭa to show the value of Madhvācārya's commentary is worth seeing.[38] A conch twisted to the rightside, if worshipped, is beleived to bring wealth and prosperity. In the example given by Śobanbhaṭṭa, a lime maker once come across such a holy conch. As he was ignorant about it, he tried to reduce it into powder for preparing lime but he threw it away since he could not do so, some person got the conch sold it and made money out of it, but the king who got the conch, worshipped it daily and in notime became prosperous. This example throws much

light on the importance of *Brahmasutra Bhāṣya* of Madhvācārya.

Madhvācārya also preached the importance of wearing the marks of *Śankha, Chakra*, etc which is being observed by Madhvaites even now. For the well being of the soceity Madhvācārya performed sacred installation of Lord Kṛṣṇa's statue at Udupi.

There after while travelling once along with his disciples Madhvācārya, was asked by the ruler called Īśvaradeva, to dig the ground for constructing a water tank. Madhvācārya asked the ruler to show him how to dig, the ruler who started digging to show the method of digging, could not stop digging the ground till evening. In the meantime Madhvācārya contiued his journey.[39] This incidence speaks of Madhvācārya's divine power. Also it indicates that, if a man of higher calibre is ordered by a person lower in inherent capacity, the work of the latter befalls him in a difficult situation.

In another incident when Madhvācārya and his disciples were going through the forest, robbers tried to catch hold of Madhvācārya and his disciples but at the same time Madhvācārya and his followers appeared to them like big stones, thus robbers got disappointed.[40] Such incidents are many which took place during the life of Madhvācārya.

Great Acārya, Madhvācārya visited *Badari* for the second time to have the holy darśana of Lord Vedavyāsa, there. Madhvācārya was ordered by Vedavyāsa to write *Mahābhārata Tātpary Nirṇaya (MTN)* bringing out the true essence of the *Rāmāyaṇa* and the *Mahābhārata*. Carrying His message, Madhvācārya came down to Hṛṣikeśa, where god Rudra himself disguised as brahmin offered hospitality to Madhvācārya.

Once Madhvācārya happened to visit Goa where he exhibited his

digestive power by eating four thousand bananas and by drinking thirty pitcheres of milk offered by a brahmin.[41] Taken a back by the miracle the ruler put Madhvācārya under heavy guard but Ācarya disappeared from the vision to the shock of the ruler. All these incidents show that he was an incarnation of Mukhya Vāyu.

After coming back from the second trip to Badari, Madhvācārya started propogating the true philosophy by way of giving many discourses to the devout public, his logical arguments culled from the *Vedas*, the *Upaniṣads* and the *Purāṇās* made his philosophy much convincing for the laymen and scholars alike. Infact Madhvācārya's *Tattvavāda* spread throughout the country as a sharp blow against Advaita siddhānta.

In the thirteenth canto of *Sumadhvavijaya* Madhvācārya is described as being honoured by king Jayasimha,[42] who has recovered Madhvācārya's stolen library from the *Māyāvādins*. Being invited by the king, Madhvācārya was taken in procession with his disciples. King Jayasimha seeing the procession got off his vehicle at a distance and approached the Ācarya with reverence and prostrated before him. A crowned king was saluting an uncrowned one, this is a rear sight indeed.[43]

Once Madhvācārya started giving discoures on the *Brahmasutra*, in *Amarālaya* temple near Viṣṇumangala where Trivikramapaṇḍita well versed in all śāstras met Madhvācārya with an intention of having a debate with him. This discourse lasted for fifteen days. Madhvācārya did not get scared by any argument of Trvikrama. He refuted all contentions of Trivikrama and established the philosophy of *Tattvavāda* on the basis of scriptural statements.

At last Trivikrama had to accept his defeat before Madhvācārya and

prostrated at his lotus feet and humbly requested to accept him as his disciple.[44]

Than Madhvācārya expounded to him the essence of *Brahmasutrabhāṣya*. Being asked by Madhvācārya, Trivikrama wrote a gloss on the *Brahmasutrabhāṣya* viz- *Tattvapradīpa*, a monumental work on Madhvācārya's *Tattvavāda*. More than fifteen verses from the fifteenth canto of the *Sumadhvavijaya* record a list of Madhvācārya's works, which are thirtyseven in number collectively called *Sarvamūla*.

After the death of his parents, Madhvācārya's younger brother who was looking after his parents was initiated into ascetic order with the name Viṣṇutīrtha by Madhvācārya. For the work of propogation of the philosophy of *Tatvavāda*, Madhvācārya choose eight youths enodowed with all auspicious qualities for asceticism and well versed in all śāstras and initiated them into ascetic order ; then they became heads of eight mutts at Udupi. They are;

i) *Hṛṣikeśa Tīrtha;- Palimāru mutt.*

ii) *Narasimha Tīrtha;- Ādamāru mutt.*

iii) *Janārdana Tīrtha;- Kṛṣṇāpura mutt.*

iv) *Upendra Tīrtha;- Puttige mutt.*

v) *Vāmana Tīrtha;- Sirura mutt.*

Vi) *Viṣṇu Tīrtha;- Sode mutt.*

Vii) *Rāma Tīrtha;- Kānur mutt.*

Viii) *Adhokṣaja Tīrtha;- Pejāvara mutt.*

As found in the *Sampradāyapaddhati* of Hṛṣikesatīrtha (1250-1330) an account of these eight heads, runs as follows;

मध्वाह्वयोऽयं मरुदीश्वरोऽदात् मुदा हृषीकेश नृसिंह तीर्थयोः ।
सीतानुजाभ्यां सहितं रघूत्तमं चतुर्भुजं कालीयमर्दनं हरिम् ।

'Madhvācārya, the third incarnation of Mukhyavāyu gave to the first disciple, Hṛṣīkeśatīrtha, the idols of Lord Rāma with Sīta-Lakṣmana. Then, he presented the idol of Kāliyamardana an epithet of Lord Kṛṣṇa to the second disciple Narasimhatīrtha.

जनार्दनोपेन्द्रसुयोगिनोरदात् कृष्णं द्विहस्तं भुजगस्य मर्दनम् ।
श्रीविट्ठलं वामनयोगिनोऽपि तं श्री विष्णुतीर्थस्य च सूकरात्मकम् ।।

'Similarly, Madhvācārya gifted another idol of Kāliyamardana Kṛṣṇa to his third disciple by name Janārdanatīrtha, the idol of Viṭṭhala to the fourth disciple- Upendratīrtha, another idol of Viṭṭhala to the fifth disciple Vāmantīrtha, and the idol of Bhūvarāha to Viṣṇutīrtha.

श्रीरामतीर्थस्य नृसिंहरूपिणं ददौ तथाऽधोक्षज योगिनः पुनः ।
श्रीविट्ठलं श्री रघुवंशशेखरं श्री पद्मनाभाह्वययोगिमौलये ।।

'Similarly, Madhvācārya presented the idol of Nṛsimha to the seventh disciple Rāmatīrtha, another idol of Viṭṭhala to the eighth disciple Adhokṣajatīrtha and the idol of Rāmachandra to Padmanābhatīrtha, the senior most disciple.[45]

Now Madhvācārya's mission was completed, at the age of seventy nine, he disappeared from philosophical scene on the ninth day of *Śuklapakṣa* of *Māgha* in *Pingala* while expounding the secrets of the *Aitareya upaniṣad* in the midst of different distinguished disciples.[46]

Madhvācārya as a divine personage :

Madhvaites are having strong religious belief that, Madhvācārya belongs to the lineage of Trinity of Vāyu , wind god i.e. Hanumān, devotee of Lord Rāma, Bhima, devotee of Lord Kṛṣṇa and thirdly Madhvācārya, devotee of Lord Vedavyāsa. This belief has a strong basis of many scriptural references.[47]

Regarding the incarnation of Vāyu, a famous historian of Karnataka opines. "Madhvācārya was the embodiment of prodigious physical, intellectual and spiritual strenght. He has been rightly considered as the very incarnation of Mukhya Vāyu".[48]

Supporting the above view Dr. B.N.K.Sharma says;

"As at the conclusion of his Bhāṣyas on the *Aitareya, Taittiriya* and *Chāndogya* upaniṣads and the Brahmasutras, Madhvācārya claims here also to be an avatāra of Mukhyavāyu and calls two sets of passages to witness. These purport to be a paraphrase of the *Balithāsūkta*. (R.V.I 141) on which he has taken his stand in support of this claim. The first set of passages from- हनू शब्दो ज्ञानवाची to इति सूक्तगतं रूपत्रयम् is found. Quoted from a work called *Sadbhāva* the source of the other being left unspecified in the *Chāndogya Upaniṣad Bhāṣya.* But in Trivikrama's *Tattvaprdīpa* the two sets of passages have been ascribed to the *Yajusamhita* and *Bhāvavṛtta* respectively. The claim of identity of Vāyu is made in eleven out of thirty seven works of Madhvācārya.[49]

This proves that the belief that Madhvācārya was an incarnation of Mukhya Vāyu is not unfounded. It is right to consider him as incarnation of Mukhya Vāyu.

Works of Madhvācārya :

Being religious reformer and founder of a new trend in philosophy, Madhvācārya contributed a lot to philosophical literature by his works. The works of Madhvācārya are thirty seven in number, conglomeration of which is called *Sarvamūla.*[50]

The thirtyseven works of Madhvācārya can be classified under seven heads :

;

A) Commentaries on the *Ṛgveda* and on the *Upaniṣads*;

1) Ṛgbhāṣya

2) Īśāvāsyopaniṣadbhāṣya.

3) Kenopaniṣadbhāṣya.

4) Kaṭhopaniṣadbhāṣya.

5) Praśnopaniṣadbhāṣya.

6) Muṇḍakopaniṣadbhāṣya.

7) Māṇdukyopaniṣadbhāṣya.

8) Taittirīyopaniṣadbhāṣya.

9) Aitareyopaniṣadbhāṣya.

10) Bṛhadāraṇyakopaniṣadbhāṣya.

11) Chāndogyopaniṣadbhāṣya.

B) Commentaries on the *Brahmasutras*;

12) Brahmasutrabhāṣya.

13) Anuvyākhyāna.

14) Brahmasūtrāṇubhāṣya.

15) Nyāyavivaraṇa.

C) Commentaries on the *Bhagavadgīta*;

16) Gītābhāsya.

17) Gītātātparya.

D) Commentaries on the *Mahābhārata* and the *Bhāgavata.*

18) Mahābhāratatātparyanirṇaya.

19) Bhāgavatatātparya.

E) Monographs;

20) Pramāṇa lakṣana.

21) Kathālakṣaṇa.

22) Upādhikhaṇḍana.

23) Māyāvādakhaṇḍana.

24) Prapañchamithyātvānumānakhaṇḍana.

25) Tattvasaṃkhyāna.

26) Tattvaviveka.

27) Tattvodyota.

28) Viṣṇutattvavinirṇaya.

29) Karmanirṇaya

F) Religious poems and minor works

30) Yamakabhārata.

31) Nṛsiṃhanakhastuti.

32) Dvādaśa stotra.

33) Kṛṣṇāmṛtamahārṇava.

G) Religious tracts;

34) Sadācārasmṛti.

35) Tantrasārasaṁgrah.

36) Yatipraṇavakalpa.

37) Jayantīnirṇaya.

These works have been enlisted in the *Granthamālikastotra* of Vyāsaraja.[51]

Let us see brief summary of Madhvācārya's works.[52]

A) Commentary on the *Ṛgveda* and on the *Upaniṣads.*

1) *Ṛgvedabhāṣya*: The *Ṛgveda,* oldest literature of the universe is supposed to

be prime source for the Indian philosophy, since philosophy responds and develops associated with literature.

Madhvācārya, wrote a commentary on *Ṛgveda* with philosophical basis. To Madhvācārya, there is much philosophy in Vedas, and it is revealed when we look at it from proper point of view. The popular view about the Vedas is that they only sing the praises of greatness of different gods, and as such, the Vedas formulate the ritualistic content, But according to Madhvācārya, besides the ritualistic approach the Vedas have some higher aim of giving philosophical content.

Ṛgbhāṣya is a commentary on the first three adhyāyās of the first aṣṭaka (I,1 to 40), Madhvācārya views the whole of the *Ṛgveda* as an essential theosophic document and his interpretation is shown to be supported by the *Bhagavadgīta* and *Upaniṣads*, Thus Madhvācārya views the entire sacred literature through a pair of vedāntic spectacles. A unique nature of the *Ṛgvedabhāṣya* is its three fold interpretation i,e ; आधिभौतिक, आधिदैविक and आध्यात्मिक

The first interpretation, आधिभौतिक one, is more or less in agreement with that of Sāyaṇa and other Vedic commentators. The second आधिदैविक interpretation, is rather mystical by which a hymn is praise of a particular deity is refered to a particular form of supreme Viṣṇu presiding over the act for which the deity in noted. This type of interpretaion is based on the doctrines of सर्वशब्दसमन्वय in Brahman. The final or आध्यात्म line of interpretation exhibits philosophical relation between Jiva and Brahman and centres round it, for ex; the opening mantra of the *Ṛgveda* may be quoted here

अग्निमीळे पुरोऽहितं यज्ञस्य देवमृत्विजम् । होतारं रत्नधातमम् । (१-१-१)

In the line of *Ādhibhoutika* interpretation this mantra means that, the god

fire is the first to be worshipped in the sacrifice. *Ādhidaivika* interpretation reflects that the supreme being dwelling in the fire is praised under the same name of Agni. This is otherwise called yogic interpretation finally, *Ādhyātmic* interpretation unfolds that in the realm of the inward sacrifice of knowledge the supreme Brahman is lauded as *hotṛ* of the right kind of rapproachment between the senses and one's external environments. Agni is understood as the immanent guide that controls the consuming fire of eternal reality by the flame of the intellect, Dr.B.N.K. Sharma opines. "the three fold interpretation of Vedic texts elaborated by Madhvācārya has its parallel in the western tradition, of scriptural interpretation Prof. Basil willey in his 'seventienth century Back ground' points out that the allegorical method of scriptural interpretation was developed by philo Judaeus (20 Bc -45 AD).[53] Madhvācārya does not criticise any interpretation of earlier Vedic commentators yet, he indeed differs from many of such commentators in giving Ādhyātmic interpretation to the hymns too.

Upaniṣadbhāṣyas: *Upaniṣads* are very simple in one sense and are very complex in another. *Upaniṣads* give a lucid exposition of the fundamental questions of philosophy in simple dialogues with fascinating illustrations The problems that are chiefly dealt with in upaniṣads are; 1. The nature of Ultimate reality or the central principle of the universe; 2. Cosmology or the process of creation. 3. The nature of soul and its psychological status. 4. Importance of knowledge, meditating and other means of spiritual statement; 5. The nature of liberated state. The principal passages that deal with these main issues could be easily identified and their purport could be broadly understood. But when one proceeds to check up each and every passage on these problems, one will meet with a number of paradoxes. The central principle is sometimes described as

devoid of any attribute and some times as possessing a number of attributes. The ritualistic activities are some times glorified and some times censured. The process of creation is described differently in different places. The nature of the first cause is described differently in different places. The individual soul and the universal self are described as distinct in some places and are mentioned as identical in another. This baffles a reader. The terminology and illustrations are so flexible that these can be mended either way. This makes the understanding of upanṣadic thought difficult.

Further, Upaniṣads have a multiple approach towards their problems, Metaphysically upaniṣads are in search of reality, theistically in search of God, ontologically the first cause, psychologically the subject and his psychic states, epistemologically these search both the subject and the object, mystically the transcendental. These approaches are interwoven in many passages, dialogues, illustrations and questions. This has made upanisads very complex documents. However, a careful analysis of these aspects in the respective passages and a proper appraisal of the illustrations given will help one to understand upaniṣadic thought from each point of view. Metaphysics, psychology and mysticism are the three dimensions of upaniṣadic thought.

2) **Īśāvāsyopaniṣadbhāṣya**: The *Īśāvāsyopaniṣad* is at once exoteric as it attempts a synthesis of the practical values of life and esoteric as it reveals the highest goal of life in the best possible way. This is the only upaniṣad which is a part of the *saṁhitā*; other upaniṣads are distinct, and are generally attached to various branches of the *Vedas*. This upaniṣad is also called '*saṁhitopaniṣad*' for it constitutes the fourtieth chapter of the *Vājasaneya saṁhitā* or the white *Yajurveda*.

The Īśāvāsya upaniṣad gives stress to the immanence of God, advocates active life, cautions to avoid wrong knowledge and contains a beautiful prayer to God. The extra ordinary nature of God is brought out by mentioning the contradictory attiributes such as 'He moves and does not move'. He is near and He is away, He is within and He is without; This is one of the methods of upaniṣads describing God. This has immense philosophical implication.

3) Kenopaniṣadbhāṣya: *(Talavakāraupaniṣad)*

The *Talavakāra upaniṣad* is the second among the ten major upaniṣads recognized by the tradition as scriptures. This upaniṣad derives its name *Talavakāra* as it belong; to the *Talavakāra Brāhmaṇa* alias *Jaimīniya Brāhmaṇa,* appertaining to the *Sāmaveda* that sings the supremacy of the Highest Reality.

The *Kenopaniṣad* brings out the regulatorship of God. Our mind and senses are directed and regulated by Him. The problem of the comprehension of God who is Infinite, is also beautifully brought out here. To say that He cannot be known at all will make all philosophical effort fruitless. To say that He is comprehended as any other object will reduce him to a finite object. Therefore the *Kenopaniṣad* informs us that He can be known but cannot be fully known. This is another method of describing God in *upaniṣads. Īśāvāsya* description of God is metaphysical while *Kena* description is epistemological, *Kena* also informs the subordinate nature of other deities.

4) Kaṭhopaniṣadbhāṣya: The *Kaṭhopaniṣad* a perspicuous and poetical *upaniṣad,* is one of the more widely known *upaniṣads,* as it expounds the highest philosophical dictums of the revealed scriptures through an interesting dialogue between young lad Naciketa and Yama, the god of Death. It belongs to the *Kāṭhaka* branch of the *Kṛṣṇa Yajurveda* or the *Taittirīya* school of the *Yajurveda*." The

reason why it is ascribed to the *Yajurveda* is probably because the legend of Naciketas occurs in the *Brāhmana* (iii. i.8) of the *Taittirīya Yajurveda.*"[54]

The *Kāṭhaka upaniṣad* contrasts the good and pleasant i.e *Śreyas* and *Preyas* in a graphic way and sets the tone of upaniṣadic ethics. Naciketa asks peace for his father's mind by the first boon. He desires to know the sacrifice, later known by his name, by the second boon. and finally desires to know God by the third boon. These represent three well-marked stages in the spiritual progress. Keeping one's mind free from anger and the like is the first step, performing activity with dedication to God is the second, and seeking the true knowledge is the last. The three boons represent these three stages. *Kāṭhaka* also describes God in terms of contradictory attributes. It also describes Him as *Aśabda Asparśa* etc. This negative description does not mean that He is **Nirguṇa.** He is only *Prākṛtagunarahita* or not contaminated with material attributes. *Kāṭhaka* mentions the fact of God controlling the souls in the stage of waking dream etc, *Kāṭhaka* explains *yoga* methodology. The metaphors of chariot, aśvatthatree, fire and sparks are beautifully employed to bring home various philosophical points. The importance of God's grace and a proper preceptor is expressly stated in *Kaṭha.*

5) Praśnopaniṣadbhāṣya: The *Prśna upaniṣad* ascribed to the *Pippalāda śākhā,* is one of the classical upaniṣads and belongs to the *Atharvaveda.* Like the *Kāṭhakaupaniṣad* this *upniṣad* too has its discourses in the form of dialogue.

This *upaniṣad* is called *Praśnopaniṣad* or *Ṣaṭpraśnopaniṣad* as it consists of six questions put to sage Pippalāda by his six disciples. And Pippalāda's answer to these questions form the substance of this upaniṣad. Though the questions asked vary from topic to topic,yet they are mutually related and con-

stitute the very essence of the vedantic teachings "These questions are arranged in a graduated scale of difficulty while the first question is the most general, the sixth is the most specific and particular; the first deals with the Macrocosm, the last deals with the God in man or the microcosm.[55]

The *Ṣatpraśnopaniṣad* explains the process of creation, stresses the importance of *prāṇa,* describes the states of dream and deep sleep, mentions *OM* and *Ṣodaśakalapuruṣa.*

6) Muṇḍakopaniṣadbhāṣya: The *Muṇḍaka upaniṣad* belongs to the *Atharvaveda* and has three chapters, each of which, is divided into two sections. This upaniṣad is so called for various reasons. 1) Each chapter of it is called *Muṇḍaka* 2) The knowledge of this *upaniṣad,* like a *Muṇḍaka* (razor) cuts off one's ignorance; 3) It is perhaps so called after the tenth *mantra* of the sixth **muṇḍaka** in which the *śirovṛta* is enjoined.

This *upaniṣad* distinguishes clearly the higher (*para - vidya*) and the lower knowledge (*apara -vidya*). Yet it is a synthesis of these two kinds of knowledge; in other words a synthesis of ritualism and metaphysics. As the upaniṣad itself states '*naitada cīrṇavrato-dhīta*' (VI 11), its philosophy is too secret to be imparted to the unqualified rather, one who studies this upaniṣad must possess the required qualifications.

7) Māṇḍūkyopaniṣadbhāṣya: The *Māṇḍukyopaniṣad* gives a full exposition of the mystic singificance of *OM.* The states of waking, dream and deep sleep being regulated by *Viśva. Taijasa,* and *Prajñā* are explained in detail. The *Turīya* form is contrasted with other forms. Upaniṣads utilise the psychological set up during the states of walking, dream and deep sleep to evolve the concept of soul as distinct from mere psychological states. An analysis of these states is utilised

to explain the transcendental nature of God. Upaniṣads utilise the experience more frequently than logic to bring home their philosophical tenets. Psychology and epistemology are utilised more than logic and speculation. The *Māṇḍukya* summarises the different views in respect of creation and finally states its own view. These are; 1) Creation is a modification or manifestation of Brahman. 2) Creation is merely a projection, an illusion like dream or magic. 3) Time is the ground of all creation. 4) Creation is an out come of God's will. It is the very nature of God to create.

The upaniṣad rejects the first three views and affirms the fourth. As regards the purpose of creation also the upaniṣad rejects the two views; 1) it is for enjoyment (*bhogārtha*) ii) it is a sport. The upaniṣad holds it is the very nature of God to create. God wills to create, and He wills because it is His nature to do so.

The *Māṇḍukya upaniṣad* is one of the three upaniṣads belong ing to the *Atharvaveda*. This upaniṣad like the *Īśāvāsya upaniṣad* is a profound collection of mystic teachings on Brahman symbolized as *OM*. This upaniṣad has gained much popularity as it posits an elevated explication of *OM* corresponding to the four aspect of Brahma, and as it contains the *Mahāvākya*; *Ayamātma Brahma*. which contains an inspiring representation of the nature of Brahman to help genuine seekers to gain correct attitude to the study of the upaniṣads.

This *upaniṣad* as it has come down to us consists of four *khaṇḍas*. The significance of the very title of this upaniṣad has been brought out in the opening words of Madhvācārya's commentary. It is, there in indicated that the upaniṣad is handed down by God Varuna in the form of a frog (*Maṇḍūka*).[56]

8) Taittirīyopaniṣadbhāṣya: The *Taittirīya upaniṣad* has its origin in the *Āraṇyaka* of the *Taittirīya* or *Kṛṣṇa Yajurveda.*[57] The *Taittirīya Āraṇyaka* consists of ten *prapāṭhakas* of which, the first six form the *Karmakāṇḍa*; the next three *prapāṭhakas* constitute the three *vallis* or sections of the *Taittirīya upaniṣad* viz, the *Śikṣa, Brahma,* and the *Bṛgu*. The tenth, the last *prapāṭhaka* of the *Taittirīya Āraṇyaka,* forms a separate upaniṣad, the *Yājñikī*[58] and the *Mahānārayaṇa upaniṣad.*

Madhvācārya's commentary on the *Brahmasutras* contains copious illustrations from the *Taittirīya upaniṣad*; and this shows that the *Brahmasutras* are well in accordance with this *upaniṣad.*

The *Taittirīya upaniṣad* is unique in more than one respect. The two important definitions of Brahman viz; *satyaṁ jñānaṁ anantaṁ Brahma* and *yato vā imāni bhutāni jāyante* are found here. The five- layer- analysis of personality in terms of *kośas* is a unique contribution of *upaniṣads* to human thought. The physical, the psychic and the spiritual aspects of personality are delineated here. These are not mere *kośas* but have a divine counter part. The process of creation is explained in this *upaniṣad* twice from two diffferent points of view. *Ātmanaḥ ākāśaḥ sambhūtaḥ* etc., is one account, and *saccha tyaccha abhavat* is another account.

9) Aitareyopaniṣadbhāṣya: The *Aitareya upaniṣad* commences with an interesting remark that 'the God is the path to lead to God' ; He is the prime door and prime knower. He is truth and He possesses infinite attributes. This concept of God conveys His metaphysical as well as theistic aspects. No one should make any attempt to transgress the will of God, be away from God. Those who try to transgress His will miserably fail.

Transgressing God is of varios kinds viz, to deny His very existence, to think of others as equal or superior to Him, to underestimate His prowess, to think of difference in His different forms, to think of defects in Him, to indulge in evil deeds etc., These are different forms of atheism. *Aitareya* warns us not to be atheists in one or the other of these forms.

The *Aitareya* declares that all words convey God. *'sarvā ṛcaḥ sarve vedāḥ sarve ghoṣāḥ ekaiva vyāhṛtiḥ prāṇe eva prāṇe ṛcaḥ ityeva vidyāt'* The entire Veda conveys God. All hymns convey God. Here is a clear reference to the *Sarvaśabdavācyatva* of God. The passages *yato vāco nivartante* etc only inform that God cannot be fully described by words. It is not correct to say that God cannot be conveyed by words at all. In that case, the entire *śruti* will be purposeless. *Āgama prāmānya* will lose all its sanctity. On the contrary all words convey God. Every word conveys some or the other attributes and God possesses infinite number of attributes.

The *Aitareya* brings out the importance of *Bṛhatīsahasra*. The process of creation is also described in this upaniṣad. The mystical meaning of the name Viṣṇu is explained. The suggestions of dreams and hints of untimely death are explained. This upaniṣad is strongly theistic. Madhvācārya has special fascination for this upaniṣad. He closed his mission and departed from his visible form while discoursing on this *upaniṣad.*

10) Chāndogyopaniṣadbhāṣya: The *chāndogya Upaniṣad* belonging to the *chāndogya Brāhmaṇa* of the *Tāṇḍins* of the *Sāmaveda,*[59] is one of the two most important *upaniṣads,* the other being the *Bṛhadāraṇyaka upaniṣad.* "The name of the *upaniṣad* is derived from the word *chandas* which means metre, and it is so named because it is capable of being recited in metrical style.[60] It embraces the

last eight chapters out of the ten of the *Chāndogya Brāhmaṇa*.[61]

This *upaniṣad* stands second in rank to the *Bṛhadāraṇyaka upaniṣad*, so far as its volume of material is concerned. This *upaniṣad* has been the well known *Śruti* text, the culmination of the intellectual acheivement of a great epoch as it contains many important philosophical teachings through interesting narratives.

Among the ten principal upaniṣads, the *Chāndogya* is very important. A number of *vidyās* and *upāsanās* such as *Udgīthopāsana*. *Sāmopāsanā*, *Madhuvidyā*, *Saṁvargavidyā*, *Prāṇavidyā*, *Pañcāgnividyā*, *Vaiśvānaravidyā*, *Daharvidyā*, are explained here. The correlation of *adhividyā*, *adhyātma*, *adhidaiva*, and *adhibhuta* is found here in great detail. The importance of *Mūkhya prāṇa* is clearly brought out. The meaning and the significance of *Gāyatri* is explained. In the *Puruṣayajña*, the whole life of a person is considered as a sacrifice and the various stages and duties in life are compared with the sacrificial items. It is interesting to note that the ethical virtues like trthfulness, non-violence, alms-giving, asceticism, are considered as the *dakṣiṇa* to be offered in *Puruṣayajñā*. The *Chāndogya* mentions the five great sins *Brahmahatyā*, *Surāpāna* etc., and exhorts to avoid these.

The episodes of Satyakāma-Jābāla, Upakosal, Janaśruti, Indra-Virochana and Nārada-Sanatkumara occur in the *Chāndogya*. The methodology of *Ekavijñānena Sarvavijñāna* and the famous passage *'Tat tvam asi'* are discussed. The nine illustrations given in this context clearly bring out the difference between the jiva and Brahman. The *Bhūmavidyā* is another interesting topic in *Chāndogya*. Majority of the *adhikaraṇās* of *Brahmasutras* are based on the passages drawn from the *Chāndogya upaniṣad*.

11) Bṛhadāraṇyakopaniṣadbhāṣya:

The *Bṛhadāraṇyaka upaniṣad,* the longest among the ten major upaniṣads, forms a part of the *Śatapatha Brāhmaṇa* of the *Śukla Yajurveda.* The *Śukla Yajurveda* has come down to us in two recensions viz., the *Kāṇva* and the *Mādhyandina.* The *Bṛahadāraṇyaka upaniṣad,* a part of the *Śatapatha Brāhmaṇa* is found in both the branches with slight variation in the arrangement of the material.[62]

Bṛhadāraṇyaka covers all important questions of upaniṣadic philosophy. The dialogue between Yājñavalkya and other seers at the court of King Janaka highlights the major points of upaniṣadic philosophy. Sections like *Antaryāmi Brāhmaṇa, Akṣara Brāhmaṇa, Maitreyi Brāhmaṇa* go to the fundamental questions. In the earlier sections mystic significance of sacrifices, like *Aśvamedha* is brough out. Caturmukha Brahma himself performing *Aśvamedha* sacrifice assuming the form of *Aśva,* his participation in the process of creation assuming the form of male and female in each class of created beings etc, are mentioned. Reference to the *Pañcamahāyajñās* i,e *Vaiśvadeva, Baliharaṇa* etc., are found. The special role of *Mukhya prāna* as sutra, *Madhuvidyā, Udgithopāsanā,* methods of meditation and a number of connected topics are discussed. This upaniṣad is very rich in philosophical, ethical. psychological and mystical data. The import of the intricate passage *Aham Brahmāsmi* is here discussed. The concept of the central principal of the universe, developed here, surpasses all other concepts. *Idam amṛtam idam Brahma, Etasmin akṣare ākāsa otaśca protaśca* ; *Sarvānubhuḥ; atḥ eṣa paramānandaḥ; 'yaḥ prānam ántaro yamayati; 'yo devānām' pratya budhyata; idam sarvam asṛjata; sarvam vatti* etc., a host of passage bring out the concept of this central principal fully.

B) Commentaries on the Brahmasutras:

12) *Brahma-sūtrabhāṣya*:- Madhvācārya's commentary on the *Brahma sūtras* is, in many ways, a new departure in the history of the vedantic thought and interpretation. It is, in the first place written in a plain and unpretentious style, eschewing all ornament and flourish. It is believed that there were not less than twenty one commentaries on the *Brahmasūtras* before him.[63]

The sūtras are held in the highest esteem by Madhvācārya. He identifies them with the *parā vidyā* of the upaniṣads and assigns to them a place and importance alltogether unique. He regards them as *Nirṇāyaka-śāstra* and as such, of more decisive authority than the rest of the sacred literature which are called *Nirṇeya śāstras.*[64]

There are three other works of Madhvācārya on the sūtras; the *Aṇu-bhāṣya*, the *Nyāyavivaraṇa*, and the *Anuvyākhyana*.

13) **Aṇu-bhāṣya**: The *Aṇu-bhāṣya* is a short-metrical summary of the *Adhikaranas* of the *Brahmasūtras*, in thirty two Anustubh said to have been composed to meet a special need of Achyutaprekṣa. The *Sumadhvavijaya* refers to it as work teeming with a thousand ideas in each verse;

अनन्तोऽर्थः प्रकटितस्त्वयाणौ भाष्यसंग्रहे । (XV 82)

It is devided into four *Adhyāyas,* each being the summary of one full chapter of the sūtras. The first chapter shows how the supreme being is lauded by a number of names like *Prāna, Jyotiḥ* etc. The second resolves the conflict of scripture with historical systems and their doctrines and the contradictions of the scriptures themselves in the statement of the order of creation and dissolution etc. The third deals with the majesty of God and the ways of worship and realisation. The last summarizes the views on *Laya* and the nature of

released state.

14) **Anu-Vyākhyāna**: The *Anuvyākhyāna* is both a dissertation on the sūtras and a critical commentary and supplement to the *Brahma- sutrabhāṣya.* स्वयं कृतापि तद्व्याख्या क्रियते स्पष्टतार्थतः । It extent in ninteeneightyfive granthas, as against the twothousand of the *bhāṣya*. It is a work in which Madhvācārya has put forth his best efforts at interpretation and criticism. It is undoubtedly a classic in the full sense of the term. It is his magnum opus. It has logic, dialectic fire, unity, eloquence and a certain sately music of words. Says Madhvācārya of his own work;

ग्रन्थोऽयमपि बह्वर्थो भाष्यं चात्यर्थविस्तरम् ।
बहुज्ञा एव जानन्ति विशेषेणार्थमेतयोः ।।

Each line and phrase of it is a veritable seed of ideas. The celebrated commentator Trivikramapaṇḍitācārya, speaking about it, in his *Tattvapradipa* (vi,2,7) says that few can do justice to its meteoric swiftness of thought and the resplendent variety of ideas contained in its lines.

The *Anu-vyākhyāna,* was written by Madhvācārya, at the request of his favourite disciple Trivikramapaṇḍita, after his conversion. [65] Criticism and constructive exposition are its twin features. The author is not satisfied merely with amlifying the meaning of the sūtras as explained in the Bhāṣya. The explanations of Śankarācārya, naturally, come in for the largest share of his criticism. He deals with all shades of Advaitic thought and interpretation. The views of Śankarācārya, no less than those of his commentators and elaborators are examined in detail.

15) **Nyāya Vivaraṇa** : The *Nyāya vivaraṇa,* is a small prose tract of fourhundredtwenty granthas giving the gist of the leading *Adhikaraṇās* of the

Brahma sūtras and explaining their *pūrvapakṣa* and *siddhāntayuktis*. It deals with the technical formalities of interpretation.

It gives a clear out line of Madhvācārya's interpretation of the crucial *Adhikaraṇās*. The work is reduced to the barest minimum.

C) Commentaries on *Bhagavadgīta* :

16) Gītābhāṣya: *Bhagavadgīta*, an essence of upaniṣads, is one of the most popular sacred books of mankind. It is in simple style, imparts practical wisdom and has a universal appeal. It sets clearly the philosophy of duty. This philosophy of duty is based on realistic world view, and monotheistic view of religion. Gīta is described as *Brahmavidya* and *Yogaśāstra* i.e. a book that gives knowledge and also teaches the means to attain it.

Madhvācārya has written two commentaries on Gīta viz, *Gītābhāṣya* and *Gītātātparya*.

At the commencement of both these works, he explains the importance of *Mahābhārata* and brings forth the imprtance of *Gīta* as an essence of this entire tradition of *Veda* and *Pañcarātra*.[66] He clearly takes a historical view of *Gīta* teaching instead of merely taking the textual view. This makes a vast difference between the understanding of *Gīta* as a representative work of a tradition or as merely an isolated text.

Madhvācārya does not give a word by word meaning or verse by verse explanation. There were already commentaries before him. He picks up for comments such verses and expressions which were not corectly understood and needed proper explanation. He brings out philosophical import of Gīta verses and discusses the issues that arise from the philosophical statements made in Gīta. Thus, his Bhāṣya has three approaches; 1) Interpretation of select verses and

expressions that were not correctly understood 2) clarifications of the philosophical statements and the philosophical issues that arise out of these statemets. 3) Formulation of the *Gīta* view on these philosophical issues and the connected issues. Thus, it is a full exposition of the *Gīta* thought rather than mere interpretation of text.

17) Gītātātparya: *Gītātātparya* is in a prose form of work in a more elegant form. The untold aspects of bhāṣyas have been dealt in the same.

The issue with which *Gīta* starts is this, i.e, whether to destroy the entire race of *Kurus* for the sake of acquiring kingdom is *dharma* or *adharma*. It is this issue that Madhvācārya takes up right at the commencement of his *Gītatatparya.*

Nārāyaṇapaṇḍita in his *Sumadhvavijaya*, writes, these two works on Gīta are resembling the Sun and the Moon, who dispel darkness.[67]

D) Commentaries on the Mahābhārata and the Bhāgavata:

18) The Mahābhāratatātparya Nirṇaya: The Madhvācārya's commentary on the *Mahābhārata* runs to thirtytwo chapters, and is in a large measure concerned with relating the incidents of the historical epic so as to bring out the religious and philosophical import of the great epic. The three chapters at the beginning are of an introductory character. In the first, a rapid and yet comprehensive survey of the entire Brahmanical religious literature of India including the *Brahmasūtras* of Bādarāyana is made, and the fundamentals of the Dvaita philosophy are established. In the second chapter, what has been established in the first is shown to be borne out by the teachings of the *Mahābhārata*. This is done by quoting significant passages from the epic and commenting on them whereever necessary. According to Madhvācārya the *Mahābhārata* contains the

essence of all Indian religions and its literature and as an authority occupies the highest place. It is for this reason that he lays particular emphasis on what the epic teaches concerning the nature of the Supreme being and the relation of the animate and inanimate world to the great being. In the third chapter an account of the creation of the world and the order in which the Devas emerge from Lord Hari at the time of creation are given. The story of the *Rāmāyaṇa* is related in the next six chapters. The incarnation of Vyāsa forms the subject matter of the tenth chapter. In relating the story of the *Mahābhārata* to which the rest of the work is devoted, the incidents described in *Harivaṁsa* and *Bhāgavata* are dexterously woven into the fabric of the narrative. Throughout the work one of the main objects of Madhvācārya has been to reconcile the apparent inconsistencies and contradictions which are found in these three great works. How convincingly the reconciliation has been effected, a careful student of the work cannot fail to recognise.

The work ends with an account of the rise of Buddhistic and Jaina schools and rise of *Māyāvādins*. *Mahābhāratatātparyanirṇaya* is the biggest metrical work in which Madhvācārya handles it with variety of metres and skill.

19) Bhāgavata-tātparya: The *Bhāgavata purāṇa* is held in very high esteem by all Vaiṣṇava thinkers of India. Madhvācārya, naturally attached great importance to this purāṇa wrote a condensed commentary to some sixteen hundred out of eighteen thousand verses of *Bhāgavata*. His comments are concerned with bringing out the underlying purport of the verses and are supported by numerous quotations from the *Purāṇic* and *Pañcarātra* literature.

He unfolds the ideas with much emphasis of tenth and eleventh chapter, where the subject of Advaita vedanta appears to be dominant. Kṛṣṇa - Uddhava

saṁvāda (XI 6-29) imitates some monistic ideas apparently; But Madhvācārya has rightly interpreted such verses in an unbiased way, and he shows that how even the purāṇic texts like *Bhāgavata* etc., are rich with philosophical ideas.

E) Monographs: Madhvācārya has composed ten independent philosophical works. They are;

1. *Pramāṇa Lakṣaṇa.*
2. *Kathā Lakṣaṇa.*
3. *Upādhikhaṇḍana.*
4. *Māyāvādakhaṇḍana.*
5. *Prapañcamithyātvānumānakhaṇḍana.*
6. *Tattvasaṁkhyāna.*
7. *Tattvaviveka.*
8. *Tattvodyota.*
9. *Viṣṇu-tattva-vinirṇaya.*
10. *Karma-nirṇya.*

These ten independent works of Madhvācārya deal with logical, ontological and theological aspects of Dvaita system of vedanta. The works viz, *Upādhikhaṇḍana. Māyāvādakhaṇḍana*, and *Prapañcamithyātvānumānakhaṇḍana* are the works refuting some technical aspects of the Advaita system of Śankarācārya. These three works are collectively called as the *Khaṇḍanatraya* ;

20) Pramāṇa Lakṣaṇa: It has been a traditional practice that the correct knowledge of an object is assessed on the basis of pramāṇas in order to remove a good deal of mis-understanding. Following this practice Madhvācārya has dealt with in his *Pramāṇa Lakṣaṇa*, the number and nature of pramāṇas admitted by him, their modes of functioning and the nature of relality apprehended by these

means of valid knowledge.

A pramāṇa, as ordinarily known is 'means of valid knowledge' प्रमाकरणं प्रमाणं But to Madhvācārya, it has a higher denotation यथार्थं प्रमाणं the core of reality itself.' Madhvācārya furthur classifies it into two types ;

i) *Kevala - pramāṇa*, means of the true knowledge.

ii) *Anu-pramāṇa*, which leads to sense perception, Inference and verbal testimony.

Madhvācārya accepted three pramāṇas as fundamental viz; *Pratyakṣa* (sense-perception) *Anumāna* (Inference) and *Āgama* (verbal testimony). The other additional *pramāṇas* accepted by the other systems of philosophy such as *Upamāna* of *Goutama* and *Arthāpatti* of *mimaṃsakās* are included under inference. *Anupalabdhi* of *Bhatta's* is partly included under inference and partly under perception.

21) **Kathā Lakṣaṇa**:- The word *Kathā* deals with debate made by the scholars.

अनेक विद्वत्कर्तृक विचारगोचर वाक्प्रबंधः। [68]

This work runs to thirtyfive anustubh verses highlighting the terms *Vāda*, *Jalpa* and *Vitaṇḍa*, which are closely related to debates and disputations for settling doctrines of the truth which were common in twelth and thirteenth century. Way back before eighth century Buddhists, Jains and Naiyāyikas were leading in debates, afterwards Advaitins dominated in this field.

Madhvācārya's object to compose *Kathālakṣaṇa* is to train his disciples to become expert in the art of debate and overcome all the difficulties in disputations. He recognizes three types of debate viz, *Vāda*, *Jalpa* and *Vitaṇḍa*.

Vāda is the purest form of debate which carried out for the expiated truth

between two noble men without celebrating fame. Whereas in *Jalpa*, two noble men have debate with a keen intention of victory, ख्यातिलाभपूजा. *Vitaṇḍa* is an independent kind of desputation exclusively for victory. In the words of Dr. B.N.K Sharma, "Vitaṇḍa is cleansed of much of his bad odour and raised to the rank of an independent kind of disputation perfectly legitimate and laudable where an honest soul is confronted with a particularly vicious or perverse opponent वितण्डा तु सतामन्यैः. It is an occasion where one refuses to throw pearls before swines. In such extremities, the siddhāntin merely, adopts the *Vaitaṇḍika* or destructive attitude demolishing the arguements of his adversary and exposing their hollowness without in any way, disclosing his own view; तत्त्वमेषु निगूहितम् such a procedure may not be flattering to one's higher ideals of truth determination, but it takes all sorts of men to make a debate.

Vitaṇḍa is the honest man's armour against hypocrisy and falsehood masquerading as goodness and truth. It is a safeguard against unscrupulous arguement कण्टकशाखावरणवत् (Ny. S. iv 2,5).[69]

22) Upādhikhaṇḍana: The three works of Madhvācārya,viz,*Upādhikhaṇḍana, Māyāvādakhaṇḍana* and *Prapañcamithyātvānumānakhaṇḍana* are called as *Khaṇḍantraya* on which Jayatīrtha wrote his unique commentaries.

This is a short work dealing with the concept of *Upādhi* pluralising factor which plays necessary role in *Brahmajñāna vada* of Śankarācārya. The world of plurality is believed to be real due to upādhis in the Advaita vedanta. "Madhvācārya, naturally opens his attack by pointing out that the very idea of such nescience descending upon Brahman, is unthinkable, unaccountable and impossible;

अज्ञाताखिलसंवेत्तुर्घटते न कुतश्चन । If Brahman is the only thing where and whence can ignorance come in, If it is to be rendered possible by the interventions of an *Upādhi* the question naturally arises as to how this *upādhi* itself is to be conceived of whether as a real and essential feature of Brahman or as itself being due to an earlier layer of ignorance. A real *Upādhi* spells danger to Monism. To rely on a previous ignorance to create a subsequent *Upādhi* is to court the double fallacy of a regressus and infinitum and mutual interdependence in reasoning. It is thus impossible to make out any rational and intelligible relation between the *Upādhi* and *Brahman.* The function of an *Upādhi* is to place in bold releif an existing difference not readily perceived and not to create a non-existing difference; विद्यमानस्य भेदस्य ज्ञापको नैव कारकः । (उ खं)

The progress of ignorance being thus arrested at the very outset, there is no individual soul resulting therefrom, and no fit subject for metaphysical investigation. [70]

Such short-comings are not there in the Dvaita vedanta. Here an aspirant is not regarded as identical with Brahman. A qualified aspirant is proper person to undertake a metaphysical quest and for which he takes up a course of sastric studies under a competent teacher. He then gets the fruits of his efforts. Thus every thing in this system is intelligible.

23) Prapañcamithyātvānumānakhaṇḍana :

In this *prakaraṇa* of twenty nine lines, Madhvācārya strongly refutes the well known syllogism, by which Śankarācārya intends to establish the unreality of the world. The syllogism taken here for discussion is ;

विमतं (जगत्) मिथ्या दृश्यत्वात् ।
यद्दृश्यं तन्मिथ्या यथा शुक्तिरजतम् ।।

Here, the minor term of syllogism shows unestablished in respect of abode i.e. आश्रयासिद्ध and no inference can be based on the concept of *Anirvacanīya* as it avowedly irrational.[71]

24) Māyāvādakhaṇḍana : This text runs into twenty granthas. Madhvācārya, contends none of the four-fold traditional requisites of system building viz., *Adhikāri, Viśaya, Sambandha* and *Prayojana* etc., can be satisfactorily made out of any kind of monism and at the concluding part Madhvācārya refutes briefly the view of Śriharṣa that अविद्यानिवृत्ति is not distinguishable from the *ātman* आत्मैवाज्ञान हानिः as well as that of *Vimuktātman* which belongs to fifth order of predication.

न सन्नासन्न सदसन्नानिर्वाच्योऽपि तत्क्षयः ।
यक्षानुरुपो बलिरित्याचार्याः प्रत्यपीपदन् । (आनन्दबोध, न्यायमकरन्द)

These defects and pitsfalls of monism force a Dualism on all thinking minds.

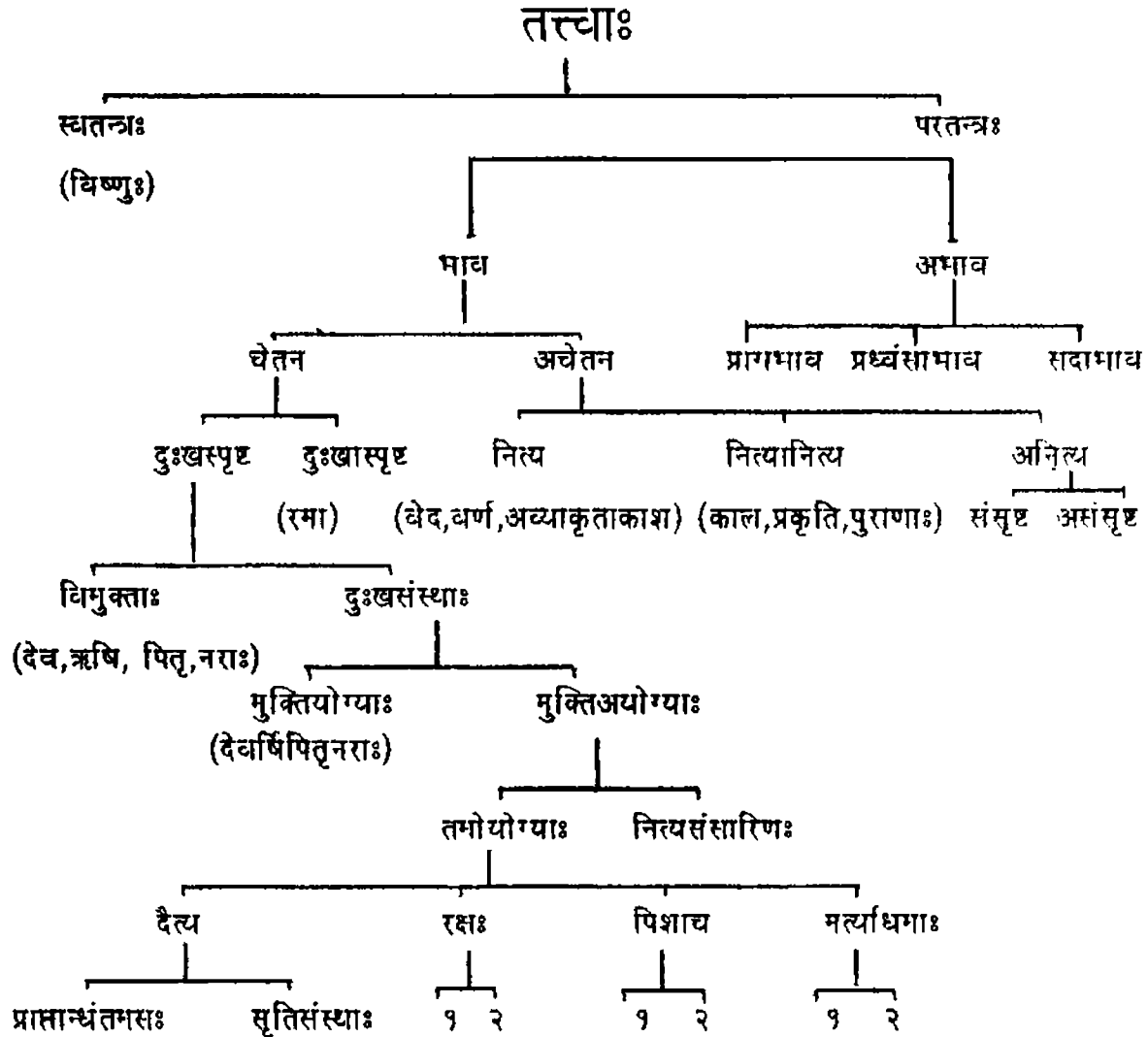
25) **Tattvasamkhyāna:** The *Tattvasamkhyāna* a work of tattvas or categories, tells us the, highest meta- physical and ontological classification, in Madhvācārya system, i.e *Svatantra* (The Independent) and *Asvatantra* (dependents). The supreme one Viṣṇu is Independent and all else is dependent on Him. Another important aspect which is dealt with by Madhvācārya is, hierarchy among gods, demons and men. The work gives a detailed cosmic scheme from supreme one down to inanimates.

Madhvācārya classifies souls into three classes, that are now in bondage ;

i) मुक्तियोग्याः (Salvable)

ii) तमोयोग्याः (those that will eventually qualify themselves for eternal perdition.)

iii) नित्यसंसारिणः (Those that will always be subject to transmigration)

The table given below will acknolowdge the categories according to Madhvācārya;

26) Tattvaviveka: *Tattvaviveka*, a small metrical work of thirteen verses of Madhvācārya, covers the same aspect as that of the *Tattvasamkhyāna* with some additional points regarding the logical and ontological relations between substance and attributes etc. The introductory verse runs thus;

स्वतन्त्रं अस्वतन्त्रं च प्रमेयं द्विविधं मतं ।
स्वतन्त्रो भगवान् विष्णुः निर्दोषाखिल सद्गुणः ।

Then Madhvācārya declares that dependent souls can be liberated only when they learn to look upon God as the one supreme being, who is responsible in various ways for the preservation, control, absorption, and He and He only is the Independent one.

य एतत् परतन्त्रं तु सर्वमेव हरेः सदा ।
वशमित्येव जानाति संसारान्मुच्यते हि सः ।। (तत्वविवेक ,13)

27) **Tattvodyota:** This is one of the terse works among monographs. And also a prompt fighting work of Madhvācārya, in which he has discussed and refuted some of the leading doctrines of Advaita system of vedanta.

This work embodies some of the arguments actually employed by Madhvācārya, in his historical debate with two well-named advaitins of his day, viz. Pundarikapuri and Padmatīrtha.[72] Madhvācārya begins his discussion with;

विमतो भिन्नः मुक्तत्वात् यदित्थं तत्तथा ।
यथा सम्प्रतिपन्नः ।।

Basing on this Madhvācārya, strengthens 'Difference' which is fundamental concomitant of nature. Difference persists even in moksa between Brahman and freed souls. This work winds up his discussion with the criticism of *Ekajīvajñānavāda*. Madhvācārya quotes some authoritative passages to show that the śāstric texts have the purport sense in emphasizing that theism is the only philosophy.

Jayatīrthas commentary on *Tattvodyota* says that, the last seven verses do not belong to Madhvācārya, they are in the nature of tributes paid to him by the admiring witnesses of his debate with Pundarikapuri and incorporated into the

body of his discourse at the request of his disciples.

28) Viṣṇu- Tattva- Nirṇaya: *Viṣṇutattvanirṇaya* is the biggest work among Madhvācārya's independent works.

Formally the text is divided into three chapters. The first chapter deals with the validity and eternal nature of the Vedic testimony. It next examines the import of the Vedas and establishes the conclusion that the supreme theme of Vedic testimony is the trascendent pre-eminence of the God. The second chapter demonstrates through a series of scriptural passages that the supreme Being is Viṣṇu, surpassing all other entities. The third chapter counters the notion that he is attributeless and argues that he is free from all imperfections and is full of all auspicious attributes in their absolute perfection. The substantive nature of God and his attributes are identical and a principle explanatory of the linguistic differentiation of substance and attributes is propounded under the name of *Viśeṣa*.

It is clearly discernible that the last two chapters are merely amplifications of principles already enunciated in the first chapter and that the first chapter is the most important from the stand point of both volume and weight of thought. It is worth while analysing the first chapter and tracing the progress of the arguement in it.

It opens with a vindication of vedic testimony and vigorously champions the idea of its eternal and impersonal existence. Much older Mīmāṁsaka conceptions are taken up into the argument here and the Cārvāka, Buddhist, Jain and even Nyāya systems are subjected to criticism. The Prābhākara view, that the Vedas are merely promulgating imperatives is discussed and refuted. As part of the argument the very important doctrine of *Svataḥprāmāṇya* is advanced in the style of *pūrva-mīmāṁsa* and other schools of vedanta.

After thus securing the validity of the Vedas and thier metaphysical import, the work proceeds to lay down that the principal theme of the Vedic testimony is the supremacy of God. This second stage of the argument is marked by an attack on the monistic dismissal of the texts in the *Upaniṣads* that propound the difference between *Brahman* and *Jiva* as merely a resume of the popular modes of thought. The position is viewed from various angles of thought as is found in consistent and unsatisfactory.

Incidental to this discussion a comprehensive statement of the nature of the *pramāṇas* and their relative significance is formulated in the words of an ancient and now unavailable classic named *Brahmatarka*. The epistemological frame work of the school is strongly outlined in this section.

The argument against Advaita is continued and the resume - hypothesis concerning the dualistic texts is finally discarded. The work then formulates the fundamental proposition that the *Mahā - tātparya* (supreme - purport) of the scriptures is the *Sarvotkarṣa* (absolute supremany) of Viṣṇu.

The polemics against Advaita is taken up again in the rather highly technical and metaphysical discussion of the validity of the concept of difference. The traditional 'refutation of the category of difference' is trenchantly considered and the category is re - defined and re-affirmed as an invulnerable metaphysical principle. The next stage of the argument is marked by an attack on the Advaitic conception of the world as being neither real nor unreal but indefinable. The view is set aside as illogical and unnecessary and a new doctrine of error as 'the apprehension of the non-existent' as the existent' is developed. This theory of error, the concept of *svataḥ-prāmāṇya* and the long passage from *Brahmatarka* constitute what may be called the epistemological

contribution of the treatise.

The work plunges then into a fullfledged and vigorous elucidation of the apparently Advaitic texts in the Upaniṣads. The sixth chapter of *Chāndogya*, the *Maiteryi-Brāhmaṇa* of *Bṛhadāraṇyaka*, and so many other texts of perennial relevance to the determination of the final essence of vedanta are fully considered and the conclusion acheived is that there is nothing in the Upaniṣads in support of the hypothesis of identity between the Supreme being and the individual souls. The difference are eternal verities and the difference of Viṣṇu from all else is just an aspect of the positive reality of his transcendent majesty.

The two schools of Advaita, *ekajīava-vāda* and *bahujīva- vāda*, are then examined respectively and their specific difficulties along with those that are common to both are demonstrated in detail. The argument is reluctantly brought to a close and the conclusion is urged that the school repudiated can point to no feature in itself that could distinguish it from pure nihilism.

All the essential and distinguishing elements of the vedanta according to Madhvācārya are presented in the treatise like Viśeṣa, five- fold difference, the theory of error, the immediate knowledge by the self as sākṣin, the two senses of pramāṇa as instrument and product, the pre-eminence of Viṣṇu among the Vedic gods, his being the efficient cause of the world, *mokṣa* as the attainment of God through the means of *Bhakti*. Tradition is amply justified in according to this work a high status among the works of Madhvācārya; It is the greatest of the *prakaraṇa-granthās* of Madhvācārya.

29) Karma - nirṇaya: *Karma-nirṇaya* which relates to *Pūrva-mīmāṁsā* composed by Madhvācārya in reply to a challenge from certain puṇḍits to show his skill in the ritualistic sections of Vedas.[73]

The main aim of this work is to show the relation of *Karmakānda* with *Brahman*, which declares *Brahman* as the highest intimate subject matter of the Vedas. The work deals with some higher interpretation of certain sacrificial hymns, such as *Māhānāmni* verses.

Madhvācārya insists upon interpreting the whole of the scripture of *Karmakānda* too, directly as a glorification of the supreme - Being.[74] Higher interpretation has been given with the general principles. For example *Ṛgveda* viii 58,8 ;
"अर्चत प्रार्चत प्रियमेधासोऽर्चत" अर्चनं यज्ञादि । प्रार्चनं ज्ञानध्यानादि । श्रेयान्द्रव्यमयाद्यज्ञात् ज्ञानयज्ञः इति भगवद्वचनात् । प्रियमेधासः प्रियज्ञाना अप्यर्चत । पुत्रका अल्पज्ञाना अप्यर्चत[75] । 'न बुद्धिभेदं जनयेत् ' इति च उतशब्दात् ज्ञानिनामर्चनं युक्तं स्वाश्रमानुसारेणेति । अधा ते विष्णो विदुषा चिदर्ध्यः। (R.V. I,156,1) इति श्रुतेः । धृष्णु वासुदेवाख्यं । पुरं देहं नार्चत । प्रत्युद्गम प्रश्रयणाभिवादनं विधीयते साधु मिथः सुमध्यमे । प्राज्ञैः "परस्मै पुरुषाय वेधसे गुहाशयायैव न देहमानिनः । "(Bhāg . IV 3,22) पुनरर्चतेति तात्पर्यार्थः ।।

Giving such a standard interpretation Madhvācārya vigorously attacks the theory of *Nirguṇa Brahman* in the opening section of the *Karma-Nirṇaya.*

Pūrvamimāṁsakās contend that *Karma* is the terminus of scriptures. Refuting this view, Madhvācārya clarifies that the knowledge of the Vedas yeild the fruit of eternal happiness and such happiness is obviously beyond the power of karma. So in this connection Madhvācārya refutes Prābhākara doctrine of कार्ये व्युत्पत्ति and places *karma* in its proper remarkable place;

ध्यानं त्वखिलकर्मेभ्यो ध्यानाच्च ज्ञानमुत्तमम् ।
न ज्ञानसदृशं किंचित्पुरुषार्थप्रसिद्धये । इति प्रवृत्ते ।।
दूरेण ह्यवरं कर्म बुद्धियोगात् ....। (*Bhagavadgita* II, 49)
अशेषकर्मपूगोऽपि न विष्णुध्यानलेशभाक् तच्च ध्यानं हरेर्ज्ञानकोट्यंशाय न पूर्यते । इति कर्मविवेके। तस्माद्विरुद्दवत् प्रतीयमानानि प्रशंसादीनि ज्ञानसहकार्यपेक्षया योजनीयानीति । (KN)

Finally Madhvācārya declares that the practice of rituals should always be

followed by devotion, knowledge and detachment from mundane fruits;

भगवद् भक्ति ज्ञानवैराग्यपूर्वकं कर्म कर्तव्यम् ।

F) **Stotras and minor works**: Besides Madhvācārya's major works, commentaries on the *Brahmasūtrās*, the *Ṛgveda* the *Upaniṣads* and the *Gītā*, he has also composed some short works like *Yamakabhārata* etc., within the frame of poetic and religious tracts. To quote Dr. B. N. K. Sharma "These minor works reflect his deep religious spirit and devotional fervour. Their composition must have taken place late in his life, when he had sufficient leisure after the completion of the ardous task of producing his major works and organizing his philosophical system and strengthening its hold on the people".[76]

Madhvācārya composed four devotional texts, namely ;

i) Yamaka-bhārata.

ii) Nṛsimha-Nakha-stuti.

iii) Dvādaśa stotra.

iv) Kṛṣṇāmṛta mahārṇava.

30) Yamaka-bhārata : This is a short historical work in yamakā style which runs to eighty one verses, dealing with exploits of Kṛṣṇa and his help to Pāṇḍavas. This work is embellished with various meters along with variety of *prāsa, anuprāsa* and *Ekākṣara* verses[77] The beauty of this work denotes poetic excellence of Madhvācārya.

31) Nṛsimha-Nakha-stuti: This is the short eulogy in two srgdhara verses, of the nails of God Nṛsimha, fifth incarnation of Lord Viṣṇu. According to tradition, Madhvācārya composed these two verses and had them prefixed to the *Vāyustuti* composed by his direct disciple Trivikramapaṇḍita. And they are now recited as the part of the *Vāyustuti*, both at the beginning and at the end.

32) Dvādaśa stotra:- Madhvācārya has woven this stotra into twelve chapters with many beautiful and profound truths of religion and philosophy. It ranks one of the foremost stotras in Dvaita literature, which is also capable of being set to music and is beleived to have composed by Madhvācārya at the time of installation of the idol of Kṛṣṇa at Udupi.

33) Kṛṣṇāmṛta-mahārṇava :- This work is of two hundred forty two verses mostly in Anustubh metres. The verses in this work comprising those attributed to *Śiva, Nārada, Dharma, Brahma, Marīci, Atri, Pulaha, Ātreya, Suta, Vyāsa* etc., and its subject matter covers *Ekādaśi* (fasting day which comes twice in every month) and *Dvādaśi,* (a day of breacking fast) with their importance and also it deals with 'the worship of *salagrāva,* and wearing of *Urdhva-puṇḍras.* The tenth verse refers to worship of Viṣṇu with *Bilva* leaves which is uncommon among *Vaiṣṇavites.*

All the verses are edited by Madhvācārya quoted them from diffrent religious works. It is surprising that fiftysecond and sixtysixth verses occur in the *Mukundamāla* of Kulaśekhara.[78]

G) Religious tracts :- The *Tantra-sāra-saṁgraha,* the *Sadācāra smṛti,* and the *Yatipraṇavakalpa* are the works under this head.

34) Tantra-sāra-saṁgraha:- This is the *tāntric* work which refers to rules and regulations of *Vaisnava* method of worship. The work is metrical in form and contains fourhundredfortytwo verses mostly in anustubh metres, which are divided into four sections.

The first section deals with the origin of *Aṣṭamahāmantrās,* their *japa* and *pūja* are explained. The second one concerns with *kalaśapūja* and *Homa.* The third includes temple architecture and consecration of idols. The concluding

section reveals *Mantra, Yantra, Yama, Niyama, Prāṇāyāma, Pratyāhāra, Dhyāna, Dhārana, Samādhi, Aparokṣa, Jñāna, Bhakti* and *Mokṣa.*

35) Sadācāra smṛti :- This work runs into fortyone verses mostly running in anustubh metres. It is purely a religious work of Madhvācārya which deals with daily life and activities of an orthodox Brahmin from morning till eveing, late night.

The topics covered in the above text are *Sandhyā, Brahmayajñā,* and *Vaiśvadeva.* It also deals with the duties of ascetics.

36) Yatipraṇavakalpa : This is the miny hand book of twentyeight Anustubhs referring to the final *Āsrama* i,e *sannyāsa.*

The method of initiating disciple, *Praṇavopadeśa*, and the modes of *Abhiṣeka* are dealt with. Madhvācārya advocates that it is the duty of *sannyāsins* to propogate Viṣṇu as the highest God.

37) Jayantī Nirṇaya: This work deals with vṛata of *Kṛṣṇajayantī,* infact the birth-day of Lord Kṛṣṇa, incarnation of Lord Viṣṇu. Madhvācārya composed seventeen Anustubhs in this work and ordain *vṛata* and *Niyamā* i.e, he enjoins to observe complete fast on that day and offer *pūja* with devotion.

This day occours in the month of *Śrāvaṇa, Kṛṣṇapakṣa,* eighth day *Kṛṣṇāṣṭami.* The religious *Arghya* is offered to Kṛṣṇa and fasting is broken next day.

Kandukastuti : The work is otherwise called *Kṛṣṇastuti, Kṛṣṇagadya,* which is in praise of Kṛṣṇa in two alliterative verses. It is believed that this was composed by Madhvācārya in his child hood. The two verses of this work run like this ;

अम्बरगंगाचुम्बितपादः पदतलविदलितगुरुतरशकटः ।
कालीयनागक्ष्वेलनिहन्ता सरसिजनवदलविकसितनयनः ।।
कालघनालीकर्बुरकायः शरशतशकलितरिपुशतनिकरः ।
सन्ततमस्मान् पातुमुरारिः सततगसमजवखगपतिनिरतः ।।

To quote Dr. B.N.K. Sharma "These two verses are recited by traditional Hindu girls at the time of playing with a ball in tune with ball. This work is not included in the traditional list of his works.[79]

Besides these works Bannanje Govindacar of Udupi discovered two more works of Madhvācārya, they are ; *Nyāsa paḍḍhati and Tithi-Nirṇaya*. So according to him number of works is raised to fourty.

REFERENCES :

1. Read ; " Sri *Madhvavijaya* is a sacred text for the followers of Madhva philosophy. It is a unique Sanskrit *Mahākāvya* for many reasons. It is an authentic biography of the founder of a system of philosophy. It is a Historical poem giving a picture of a socio- cultural situation in India during thirteenth and fourteenth century. It is a philosophical poem giving a lucid account of a tenets of the Dvaita philosophy. It is fine Sanskrit *Mahākāvya* exhibiting the excellences of a classical Sanskrit poem. A reading of this poem gives the joy of reading a fine poem as well as the joy of assimilating the high tenets of philosophy and religion. The description of an imposing personality of a great spiritual leader given here with admiration and devotion makes a great impact on the readers. Nārāyaṇapaṇḍita, the author of this poem has planned his poem very carefully. His intention is not merely to give the biographical details of Madhva but also to portray him as a reviver of vedic religion and philosophy with strong theistic foundation. Madhva, himself had boldly declared that he is a messenger of God. It is on this basis that the life of Madhva is delineated here."

K.T.Pandurangi

Introduction in English, SMV p.ii-iii

Quoted from - *Sri Madhvācārya and His Cardinal Doctrines*

Dr.D.N.Shanbhag, Bharat Book Depot and Prakashana, 1990, p.3

2. *History of Dvaita School of Vedanta and its Literature*

Dr.B.N.K.Sharma, Motilal Banarassidass, 1981, Delhi, pp.77-79

3. एकोनाशीतिवर्षाणि नीत्वा मानुष दृष्टिगः ।
पिंगलाब्दे माघशुद्धनवम्यां बदरीं ययौ ।। (*Anumadhvacaritam* X)

4. Regarding Madhvācāraya's mother's name, *Sumadhvavijaya* has not said anything and elsewhere, 'Vedavati' is the name given to Madhva's mother traditionally.

5. तीव्रैः पयोवृतमुखैर्विविधैर्वृताग्रेर्जयापति गुणगणार्णवपुत्रकामौ ।
संपूर्णपुरुषमतोषयतां नितांतं देवेरिताविव पुराऽदितिकश्यपौ तौ ।। (SMV II,21)

6. कान्तादृऽतौ समुचितेऽथ बभार गर्भं सा भूसुरेन्द्रदुहिता जगतां सुखाय ।
अच्छाम्बरेव रजनी परिपूरिताशा भाविन्यपास्ततमसं विधुमाद्यपक्षात् ।।
तं पूर्वपक्षसितबिम्बमिव प्रवृद्धं यावद्विजेन्द्रवनिता सुषुवेऽत्र तावत् ।
अंशेन वायुरवतीर्य स रूप्यपीठे विष्णुं प्रणम्य भवनं प्रययौ तदीयम् ।।
संपूर्णलक्षणचणं नवराजमानद्वारान्तरं परमसुन्दरमन्दिरं तत् ।
राजेव सत्पुरवरं भुवनाधिराजो निष्क्रासयन्परमसौ भगवान्विवेश ।। (SMV II,23-25)

7. ज्ञानार्थमेव यदभूद्वसुदेव एष यद्वासुदेवपदभक्तिरतः सदासौ ।
तद्वासुदेवपदमन्ववदन्सुरेन्द्रास्तातेन यन्निगदितं सुतनामकर्त्रा ।। (SMV II-29)

8. लिपिकुलं ननु तात गते दिने लिखितमेव पुनर्लिखितं कुतः।
इति निजप्रतिभागुणभावितं हरिपदस्य वचस्तमनन्दयत् । (SMV III-19)

9. जनकवाचमिमामवधारयन् कलमुदाहरदम्बुरुहेक्षणः ।
स्वपदमाव्रजतो व्रजतोऽप्यतो ननु सखा मम काननगो विभुः । (SMV III, 12)

10. लीलावसानसमये सहसा कदाचिदायोऽमुनाऽभ्यवहृतिं प्रतिचोद्यमानः ।
रेद्वैष नोऽस्ति धनिको वृषविक्रयीति प्रोवाच नन्दनमुखेन्दुमवेक्ष्य मन्दम् ।।
लीलाकरेण स करेण सुकोमलेन बीजान्तराणि किल कानिचिदाषु तस्मै ।
स्मित्वार्भकोऽभिमतनिष्कपदे यदादादादत्त तानि धनिको बहुमानपूर्वम् ।। (SMV II,50-51)

11. परिषदा नितरां परिवारितः शिवपदः किल धौतपटोद्भवः।
इह कथां कथयन् ददृशे ततः पृथुधिया पृथुकाकृतिनाऽमुना ।।
इदमुवाच विचारविचक्षणः शुचिवचः शनकैः स जनान्तरे ।
अपरथा कथितं कथक त्वया ननु मातान्महत्तामिति सस्मितम् ।। (SMV III, 22-23)

12. समुचितगृहयोगगुणान्वितं समवधार्य मुहूर्तमदूषणम् ।
प्रणयबन्धुरबान्धववानसौ द्विजकुलाकुलमुत्सवमातनोत् । (SMV, III,32)

13. करतले खलु कन्दुकवत्सदा सकलया कलया सह विद्यया ।
अरिधरेण समं स्फुरितं गरो र्मनसि तस्य विडम्बयतो जनान् ।। (SMV, III,42)

14. विविधशाखिपदार्थनिवेदने लिकुचनाम्नि तदाऽनुदितार्थके ।
किमिति तात तदर्थमवर्णयन् कथयसीति शनैरब्रवीत् ।।
अवदतीति पितर्यपि चोदिते प्रतिबुभुत्सुषु तत्र जनेष्वपि ।
अयमुदीर्य तदर्थमवाप्तवान् परिषदो ह्यसमानसुमाननाम् ।। (SMV, III,29-30)

15. Udupi was also known as Śivalli (*Rajatapuram*, the Sanskritised form of it). At one time the chief temple there was that of *Chandramauliśwara* (Śiva), another important temple was that of *Anantesvara*, having a Śivalingam on a pedestal of silver, popularly called *Śivabelli*, the silver -Śiva. The place named Śivalli must have originated from

this, the tulu speaking Brahmins of this place were worshippers of both Śiva and Viṣṇu.
Sri Madhvācārya
Swami Tapasyananda, Ramakrishna Ashram, Mylapore , Madras p.ii

16. अहं स्वयं ब्रह्म न किञ्चिदस्ति यत्परं विजृम्भेत यदा स्फुटं चितिः ।
इतीह मायासमयोपपादितं निरन्वयं सुव्रत मा स्म विश्वसीः । (SMV, IV,10)

17. यदेतदात्मैक्यमुपास्तिचोदितं न मे गुरोरप्यपरोक्षतां गतम् ।
पुरातनानामपि सौम्य कुत्रचित्ततो मुकुन्दं भज संविदे मुदा ।। (SMV, IV,11)

18. सुभक्तिना तेन स भक्तवत्सलो निषेवितस्तत्र परं बुभुत्सुना ।
भविष्यतः शिष्यवराद्धि विद्धि मामिति प्रविष्टः पुरुषं तमभ्यधात् ।। (SMV, IV,13)

19. प्रेमामृतप्रसन्नास्यस्मिताङ्गापाङ्गपूर्वकम् ।
श्रीविष्णुतीर्थनामास्मै प्रीतितीर्थः प्रदत्तवान् ।। (SMV, XV, 98)

20. वराश्रमाप्तिं मम संवदस्व मां कदाचिदप्यम्ब यदिच्छसीक्षितुम् ।
यदन्यथा देशमिमं परित्यजन्न जातु दृष्टेर्विषयो भवामि वः ।। (SMV, IV,28)

21. पूर्णप्रज्ञाख्य आसीद्यतिकुलतिलको यः शुभाचार ईशः ।
प्रमेयनवमालिका, अणुमध्वविजय, 8

22. गते दिनानां दशके समासके वराश्रमं प्राप्य सपत्रलम्बनम् ।
जिगाय जैत्रान्बहुतर्ककर्कशान् सवासुदेवाह्वयपण्डितादिकान् ।। (SMV, IV,43)

23. तदाद्यपद्यस्थमवद्यमण्डलं यदाऽवदत्षोडशकद्वयात्मकम् ।
उपर्यपास्तं तदिति ब्रुवत्यसौ गुरौ तमूचे प्रणिगद्यतामिति ।। (SMV, IV,45)

24. निगद्यतां गद्यमिहैव पञ्चमे जगद्गुरोर्वेत्थ कृतिस्थितिं यदि ।
इति ब्रुवाणे यतिसत्तमे स्वयं तदुक्तमार्गेण जगाद भूरिहृत् ।। (SMV, IV,51)

25. वेदान्तविद्यानिजराज्यपालने संकल्प्यमानो गुरुणा गरीयसि ।
अदभ्रचेता अभिषिच्यते पुरा स वारिभिर्वारिजपूरितैरथ ।। (SMV, V,1)

26. आनन्दरूपस्य परस्य पात्रधीरानन्दसन्दायिसुशास्त्रकृत्स यत् ।
आनन्दतीर्थेति पदं गुरूदितं बभूव तस्यात्यनुरूपरूपकम् ।। (SMV, V,2)

27. तत्वेप्यतत्वे विमतेऽनुमां वदन् तदप्रतिष्ठां प्रतिपादुकः स्वयम् ।
विजित्य विश्वान् विदुषः सभास्वसौ जगाम नाम्नाऽप्यनुमानतीर्थताम् ।। (SMV, V,7)

28. तस्योरुदुर्गर्ववतो जिगीषया निशातमादत्त मुकुन्दधीर्द्रुतम् ।
स्वशिष्यहस्तेन मठान्तरेषुधेः सुपक्षदक्षं सुखतीर्थमार्गणम् ।। (SMV, V,9)

29. व्याख्यान् कदाचिन्मणिभद्विनिर्मितं भाष्यं जनैस्तर्कविशारदैर्वृतः ।
उवाच वाचं परिहासहासवान् संमोदतीर्थः सुरमोददायिनीम् ।। (SMV, V,17)

30. समस्तवादीन्द्रगजप्रभङ्गदश्चरन्नवन्यां प्रतिपक्षिकांक्षया ।
वेदद्विषां यः प्रथमः समाययौ सवादिसिंहोऽत्र स बुद्धिसागरः ।। (SMV. V,8)
श्व एव वादोऽस्त्विति वादिनौ खलावद्योत्तरं भाति यदीर्यतामिति ।
मध्ये ब्रुवाणेऽमत तौ जितौ जनः स निश्चिकायाथि निशापलायनात् ।। (SMV, V,15)

31. स्यात्तथेत्थमपि सम्भवितार्थ स्त्र्यर्थतां श्रुतिषु वित्त दशार्थम् ।
भारतं ननु शतार्थमपि स्याद्वैष्णवं पदसहस्रतयं हि ।। (SMV, VI,4)

compare ;

त्रयोऽर्था स्सर्ववेदेषु दशार्थाः सर्वभारते ।
विष्णोः सहस्रनामापि निरन्तरशातर्थकम् ।। स्कन्द पुराण cited in Rgbhasya

32. एतदर्थमतिसूक्ष्ममपि त्वं शक्त एव न यदात्थ समस्तम् ।
तेन लेशत इतीह पदं स्यादित्यगद्यत जगज्जनकेन ।। (SMV, VI,40)

33. चतुरश्चतुराननः स्वयं पवनो वा व्रतिरूप आव्रजन् ।
श्रुतिनाथदिदृक्षयान्यथा न खलु स्यान्निखिलाग्र्यलक्ष्मवान् ।। (SMV, VII,9)

34. प्रणमामि पदद्वयं विभोर्ध्वजवज्रांकुशपद्मचिह्नवत् ।
निजमानसरागपीडनादरुणीभूतमिवारुणं स्वयम् ।। (SMV, VII,26)

35. उचितां गुरुतां दधत्क्रमाच्छुचि तेजस्वि सुवृत्तमुत्तमम् ।
भजतोऽत्र च भाजयत्यदो विभुजङ्घायुगलं सुरूपताम् ।। (SMV, VII,29)

36. यस्त्रयीसकलपक्षशिक्षकस्तत्र संसदि वरिष्ठसम्मतः ।
शोभनोपपदभट्टनामकः पूर्णसंङ्ख्ययमनमन्मुहुर्मुदा ।। (SMV, IX,17)

37. तत्र तत्र स सभासु भासुरो नन्दितीर्थसमयोक्तयुक्तिभिः ।
वादिनो विशकलय्य तान् समाक्रम्य वाचमुचितामुदाहरत् ।। (SMV, IX,20)

38. शास्त्रकल्पकतरोरमुष्य कः प्राप्नुयात्सकलमप्यहो फलम् ।
यस्तमुत्तमगुणं विडम्बयेदित्युदीर्य स जनानरञ्जयत् ।। (SMV, IX,26)

39. प्रकारं प्रकटीकर्तुमारभ्य वीरराम नो ।
महीयो मतिमाहात्म्याद्वैशथ्येन खनन्खलः ।। (SMV, X,5)

40. क्वचिच्छिलाच्छटाप्रगादमुं ससङ्घमत्यजन् ।
अवेक्ष्य दस्यवः पुनः कुतूहलात्समागमन् ।। (SMV, X,22)

41. स शंकरपदद्विजोपहृतमाप्य गोवाख्यगां गरिष्ठकदलीलसदृशशतीचतुष्कं चरन् ।
पयः कलशपञ्चकत्रिकयुगाभिपूर्णं पपावदृष्टगतिरथ्यभून्नृपनृमण्डलैरुद्यतैः ।। (SMV, X,52)

42. भगवानिह नः स्वकिङ्कराणामचिरेणावृजतादनुग्रहार्थम् ।
इतिकार्यचिकीर्षयाऽर्थयत्वां नृपइत्यभ्यधितैष तं प्रणम्य ।। (SMV, XIII,2)

43. पुरतो मधुरस्वरैर्वदद्भिः स्वकृताः कर्णसुखा मुकुन्दगाथाः ।
घृतपङ्कजबीजचक्रचिह्नैः कृतनृत्यैश्चतुरैर्निषेव्यमाणम् ।। (SMV, XIII,35)

44. सप्ताष्टानि दिनान्येवं वादं कृत्वा सहामुना ।
निरुत्तरं तं निश्चोद्यं चक्रे चक्रायुधप्रियः ।।
प्रणम्याचष्ट शिष्टोऽसौ क्षम्यतां नाथ चापलम् ।
पदपद्मरजोदास्यं ध्रुवं मे दीयतामिति ।। (SMV, XV,69-70)

45. Hṛṣikeśatīrtha and his *Sampradāyapaddati*
Dr.K.B.Archak, The Journal of the Karnatak University
Humanities Faculty, K.U.D. Vol.XXXIII 1989 pp.159-160

46. एकोनाशीति वर्षाणि नीत्वा मानुषदृष्टिगः ।
पिंगलाब्धे माघशुद्धनवम्यां बदरीं ययौ ।। अणुमध्वचरितम् 10

Compare ;
नाकीन्द्रास्तमवनिभागमावसन्तं सुश्लोकैरपि भुवनानि भूषयन्तम् ।
नेमुः खादुपनिषदं तदैतरेयीं व्याख्यान्तं विविधविशिष्टशिष्यमध्ये ।। (SMV, XVI,54)

47. a. तीर्थार्थं पृथुतरवप्रपातिवारां धारणां रयसहनक्षमां महेक्षः।
आनीतां दशशतपुंभिरत्यशक्त्या प्रेक्ष्योचे विपुलशिलां क्वचित्स मुक्ताम् ।।
लोकानामुपकृतये कुतः शिलेयं निन्ये नो इति जनता जगाद तत्र ।
नेतारो यतिवर मानवा नहीमां भीमश्चेदिह यतते नयेन्नवेति ।।
निन्ये तां गिरिमिव वानरीकृतात्मा लीलावत्करकमलेन सोऽमलेन ।
तत्रापि न्यधित तयाऽस्य सूच्यतेऽलं तत्तुङ्गं ननु निकषाऽद्युनाऽपि कर्म ।। (SMV, XVI,7-9)

b. बळित्था तद्वपुषे धायि दर्शतं देवस्य भर्गः सहसो यतो जनि ।
यदी मुपह्वरते साधते मतिऋतस्य धेना अनयन्त सस्रुतः ।।
पृक्षो वपुः पितुमान् नित्य आशये द्वितीयमा सप्तशिवासु मातृषु ।
तृतीयमस्य वृषभस्यदोहसे दशप्रमतिं जनयन्त योषणः ।।
....
यदीमनु प्रदिवो मध्व आधवे गुहासन्तं मातरिश्वा मथायति ।।
(ऋग्वेद,I,141 - 1-5)

c. प्रथमो हनुमन्नाम द्वितीयो भीम एव च ।
पूर्णप्रज्ञस्तृतीयस्तु भगवत्कार्यसाधकः ।। खिलवायुस्तुतिः, 6

d. यस्य त्रीण्युदितानि वेदवचने रूपाणि दिव्यान्यलं ।
बट् तद्दर्शतमित्थमेव निहितं देवस्य भर्गो महत् ।।
वायो रामवचोनयं प्रथमकं पृक्षो द्वितीयं वपुः ।

मध्वो यत्तु तृतीयमेतदमुना ग्रन्थः कृतः केशवे ।।(अनुव्याख्यान)

e. मध्वाख्यं मन्त्रसिद्धं ....मारुतस्यावतारं ।

येमुं भावं भजन्ते सुरमुखसुजनाराधितं ते तृतीयं ।

पवन विजयते तेऽवतारस्तृतीयः ।

Collections from *Vāyustuti*

f. देवैर्विज्ञापितो विष्णुर्वायुमाज्ञापयिष्यति ।

उद्धरस्व महाबाहो मम धर्मान् सनातनान् ।।

इत्याज्ञप्तः स भगवान् कलौ वायुर्भविष्यति । (वायुपुराण)

g. शुक्लानिदश्वशाम्यान्तु जयन्ती जगदात्मनः ।

पूर्णबोधमुने कार्यकमितार्थप्रदायिनी ।। (स्कन्दपुराण-गोभिलवाक्य)

h. त्रिकोटि मूर्ति संयुक्तस्त्रेतायां राक्षसान्तकः ।

हनूमानिति विख्यातो रामकार्य धुरन्धरः ।।

स वायुर्भीमसेनस्सन् द्वापरान्ते कुरूद्वहः ।

कृष्णं संपूजयामास हत्वा दुर्योधनादिकान् ।।

द्वैपायनार्य सेवार्थं बदर्यान्तु कलौ युगे ।

यतिरूपधरो वायुः भविष्यति न संशयः ।। (भविष्यपुराण)

i. विष्णोः पदे परमे मध्व उत्सः । (*Rgveda* 2-2-24)

मध्वोवो नाम मारुतं यजत्राः प्रयज्ञेषु श्रवसा मदन्ति । (*Rgveda* 5-4-27)

सप्तस्वसृ ऋषिर्वावशानो विद्वान्मध्वउज्जभारादृशेकम् । (*Rgveda* 10-5-5)

48. *Ancient Karnataka,* Saletore, Poona, 1936

49. *History of Dvaita School of Vedanta and its Literature*

Dr.B.N.K.Sharma, Motilal Banarassidass, Delhi,1981 II Ed. p.173

50. Pūrnaprajña Vidyapitha of Bangalore has published recently all the works of Madhvacarya

51. कृष्णं विद्यापतिं नत्वा पूर्णबोधार्यसद्गुरून् ।

सज्जनानां प्रतोषाय करोमि ग्रन्थमालिकां ।। १

ग्रन्थान्मध्वश्चकारासौ सप्तत्रिंशदमंदधीः ।

गीताभाष्यं विधायासौ प्रथमं तुष्टिदं हरेः ।। २

भाष्याणुभाष्ये चक्रेऽथ हि अनुव्याख्यानमुत्तमम् ।

प्रमाणलक्षणं नाम कथालक्षणसंज्ञकम् ।। ३

उपाधिखण्डनं चक्रे मायावादस्य खण्डनम् ।

चक्रे प्रपञ्चमिथ्यात्वमान खण्डनमेवच ।। ४

चकार तत्वसंख्यानं साधनं विष्णुदर्शनम् ।

ग्रन्थं तत्वविवेकाख्यं तत्वोद्योतं हरेः प्रियं ।। ५
कर्मनिर्णयनामानं ग्रन्थं न्यायार्थबृंहितम् ।
सुखतीर्थयतिश्चक्रे विष्णुतत्वविनिर्णयं ।। ६
ऋग्भाष्यंच चकारासौ सर्ववेदार्थनिर्णयम् ।
ऐतरेयं तैतिरीयं बृहदारण्यकमेवच ।। ७
ईशावास्यं काठकं च च्छान्दोग्याथर्वणं तथा ।
माण्डूक्यं नाम षट्प्रश्नं तथा तलवकारकम् ।। ८
चक्रे भाष्याणि दिव्यानि दशोपनिषदां गुरुः ।
निर्णयं सर्वशास्त्राणां गीतातात्पर्यनिर्णयं ।। ६
सन्न्यायविवृतिं नाम न्यायशास्त्रनिकृन्तनम् ।
नरसिंहनखस्तोत्रं चक्रे यमकभारतम् ।। १०
द्वादशस्तोत्रमकरोत् कृष्णामृतमहार्णवम् ।
तन्त्रसारं चकारासौ सदाचारस्मृतिंसुधीः ।। ११
श्रीमद्भागवतस्यापि तात्पर्यं ज्ञानसाधनम् ।
महाभारततात्पर्यनिर्णयं संशयच्छिदम् ।। १२
यतिप्रणवकल्पं च प्रणवार्थ प्रकाशकम् ।
जयन्तीनिर्णयं चक्रे देवकीगर्भ जन्मनः ।। १३
कृष्णस्य कृष्णभक्तोऽयं द्वैपायन कराब्जभूः ।।

Granthamālika Stotra

by- Vyāsaraja, Akhila Bharata Madhva Maha Mandal, Bangalore, Monthly Journal Feb, 1955, p.20

52. Please see Appendix - I for the list of commentaries on Madhvācārya's works.

53. *History of Dvaita School of Vedanta and its Literature*
Dr.B.N.K.Sharma, Motilal Banarassidass, Delhi 1981, p.186

54. *The Sacred Books of the East*
Max Muller Vol. XV, Motilal Banarassidass, Delhi, 1975, p. XXI

55. *Sacred Books of the Hindus*
B.D.Basu, Vol.I Allahabad, IInd Edition (Undated) p.145

56. मण्डूकरूपिणा वरुणेन चतूरूपो नारायणोऽत्र स्तूयते ।
ध्ययन् नारायणं देवं प्रणवेन समाहितः ।
मण्डूकरूपी वरुणः तुष्टाव हरिमव्ययम् ।। (इति पाद्म)

Māṇḍukya - Upaniṣad - Bhāṣya, Sarvamūlagrantha
Vol.I Akhila Bharata Madhvamaha Mandala publication, Udupi, 1969, p.513

57. *Śankara and Madhvā on Īśāvāsya upaniṣad*

Dr.K.B.Archak, Dharwad, 1981, pp.1-3
58. *Sacred Books of the East*
Max Muller, Vol. XV, Part II, Motilal Banarassidass, Delhi, 1975 p.XXVii
59. *A History of Indian Philosophy*
S.N.Dasgupta, Vol. I , Motilal Banarassidass, Delhi, 1975, p.30
60. *The Religion of the Hindus*
K.U.Morgan, New York 1953, p.308
61. *The twelve principal Upaniṣads*
Rajendralal Maitra and R.E.Roer, Bombay 1906, p.469 (Quoted from foot note no. 2)
62. Please See for detail account showing the variation in the arrangement of the material,
S.K.Belvalkar and R.D.Ranade,
History of Indian Philosophy, Vol, II
The creative period, Poona, 1927 pp.110-111

63. एकविंशतिकुभाष्यदूषकं ब्रह्मसूत्रगणभाष्यमद्भुतम् ।
अप्यदूष्यमतनोदनन्तधीर्भूतभाविभवदात्मभिः क्वचित् ।। (SMV IX, 12)

Read ; '*The Sumadhva Vijaya* (IX-12) refers to the *Brahmasutra Bhāṣya* as having Superseded twenty one earlier commentaries on the *sūtras*. The names of these ***Bhaṣyakārās*** are given in Nārāyaṇapaṇḍitācārya's own commentary (*Bhāvaprakāśika*) on the text, as follows ;
1) ***Bharatīvijaya*** 2) Saccidānanda 3) Brahmaghosa 4) Śatānanda 5) Udvarta 6) Vijaya 7) Rudrabhaṭṭa 8) Vāmana 9) Yādavaprakāśa 10) Rāmānuja 11) Bhaṛtrprapañca 12) Dramida 13) Brahmadatta 14) Bhāskara 15) Piśāca 16) Vṛttikāra 17) Vijayabhaṭṭa 18) Viṣṇukrānta 19) Vādindra 20) Madhavadāsa and 21) Śankara. Of these *Bhāṣyas* the only three, have come down to us, viz., Śankara, Bhāskara and Rāmānuja. The rest are now more or less irrevocably lost to us. but some of them are known through quotations and others by mention in other works.'
History of Dvaita School of Vedanta and its Literature , Dr. B.N.K.Sharma
Motilal Banarassidass, Delhi 1981, p.98

64. द्विविधं शास्त्रं निर्णीतं निर्णेतव्यं च ।
तत्राद्यं ब्रह्मसूत्रादिकं द्वितीयं वेदादिकं ।। NS, 536

65. अपरोऽपीष्यतेऽस्माभिर्ग्रन्थेष्वेतेषु सत्स्वपि ।
सात्स्वपीन्द्रादिषु पुरा तारकारिरिवामरैः ।।
ग्रन्थेभ्य एभ्योऽगाधेभ्यो युक्तयो न दुरुद्धराः ।
मनोमान्द्यात्तमो ग्रन्थं व्यक्ततर्कततिं कुरु ।।
इत्यर्थितो व्यधान्मध्वः सोऽनुव्याख्यां सतां सुधाम् ।

दुर्वादिगर्वाद्रिपविं मायिध्वान्तरविद्युतिम् ।।
युगपद्रचयन्नेनां कदाचित्स निरन्तरम् ।
चतुरश्चतुरः शिष्यांल्लीलयाऽलेखयत् खलु ।। (SMV XV,86-89)

66. a. भारतं पञ्चरात्रं च मूलरामायणं तथा ।
पुराणं भागवतं चेति सम्भिन्नः शास्त्रपुङ्गवः ।। (गीताभाष्य)

b. शास्त्रेषु भारतं सारं तत नाम सहस्रकम् ।
वैष्णवं कृष्णगीता च तज्ज्ञानात् मुच्यतेऽञ्जस ।। (गीतातात्पर्य)

67. गीतातात्पर्यभाष्याभ्यामाभ्यां विश्वं प्रकाश्यते ।
गोगणैरप्रतीकारैरर्केन्दुभ्यामिवाधिकम् ।। (SMV XV,75)

68. *Sarvamūla Grantha Sāra Saṁgrha* (Kannada)
S.Narayanarao, Dvaita Vedanta Studies and Research foundation, Bangalore, p.72

69. *History of Dvaita School of Vedanta and its Literature*
Dr.B.N.K.Sharma Motilal Banarassidas, Delhi, 1981, p.139

70. Ibid., p.140

71. दुर्घटत्वमविद्याया भूषणं न तु दूषणं ।
कथंचित् घटमानत्वेऽविद्यात्वं दुर्घटं भवेत् ।। (Iṣṭasiddhi, I,140)

72. सुमध्वविजय, XII,1-54

73. सर्वज्ञोऽप्ययमधिकं न यज्ञभङ्गी संवित्ते यतिरिति बद्धनिश्चयोऽसौ ।
आभान्तं परिषदि मत्सरादपृच्छत्कर्मार्थश्रुतिगहनार्थखण्डभावम् ।।
च्छन्दोभ्यश्चतुरससंग्रहप्रवीणान्षष्ठेऽन्हि प्रतिविहितान्प्रजाधिपेन ।
नाराशंस्यचरमचारुमन्त्रभेदानूचेऽसौ तमभिदधद्विसंशयांशः ।।
पाण्डित्यं परममवेक्ष्य तस्य तादृक् संघर्षक्षुभितमना विपक्षसङ्घः ।
नार्थः स्यादयमिति वर्णयन्नथ त्वं तं ब्रूहीत्युरुमतिनेरितोऽद्रवद्वाक् ।।
सोऽपृच्छत्तमथ महाव्हयोपसर्गा यत्रोक्ता मनुचरणोपसृज्यरूपाः ।
तस्यार्थं वचनचयस्य तं ब्रुवाणः स्थैर्यार्थं सपदि स लेखयाम्बभूव ।। (SMV XVI,42-45)

74. cf. वेदैश्च सर्वैरहमेव वेद्यः ....। (*Bhagavadgīta*)
वेदा ब्रह्मात्मविषयास्त्रिकाण्डविषयाऽपि ......। (*Bhāgavata)*
अवस्वराति गर्गरो ....। (*Ṛgveda* VIII, 69-9)

75. अध्यापयामास पितॄन् शिशुरांगिरसः कविः ।
पुत्रका इतिहोवाच ज्ञानेन परिगृह्य तान् ।। (*Manusmṛti II,151)*

76. *History of Dvaita School of Vedanta and its literature*
Dr.B.N.K.Sharma, Motilal Banarassidass, Delhi, 1981 p.187.

77. भाभाभाभाभाभाभाभा भाभाभाभाभाभाभाभा ।
भाभाभाभाभाभाभाभा भाभाभाभाभाभाभाभा ।। (*Yamakabhārata*. 78)

78. *History of Dvaita School of Vedanta and its literature*
Dr.B.N.K.Sharma, Motilal Banarassidass, Delhi, 1981p.188

79. *History of Dvaita School of Vedanta and its literature*
Dr.B.N.K.Sharma, Motilal Banarassidass, Delhi, 1981, p.191

CHAPTER - III

Summary of the Stotras of Madhvācārya.

Madhvācārya has composed two stotra type of works,[1] namely *Dvādaśa stotra* and *Nṛsimha-Nakha-stuti*. The other work called *Kanduka stuti*, which is believed that it is composed and sung by Madhvācārya himself in his infancy is of only two verses and is not considered in the traditional list of Madhvācārya's thirtyseven works. Some how it is also regarded as one of the Madhvācārya's *stotras*.

Of the thirtyseven works of Madhvācārya, the wellknown work viz., *Dvādaśa stotra* concentrates on the theory of devotion, the most essential means of liberation in the Dvaita system of vedanta. Traditionally even today this *stotra* is recited by the devotees, at the time of *Nivedana*, i.e, the sanctified food offered immediately after the worship of the deity which is received as the divine food by the family members. This method is regarded as the part of the worship of the God.

The title of the work itself suggests that the work contains twelve chapters and Madhvācārya has woven these chapters with many beautiful and profound truths of religion and philosophy. It ranks foremost in Sanskrit in Dvaita literatue. The distingushing feature of the *Dvādaśa stotra* is that it can be set to music and sung. While listening to the recital of the *Dvādaśa stotra* one is reminded of Jayadeva's *Gītagovinda*.

Dr. P. Nagaraj Rao rightly remarks. " The late saṅgīta śāstra Viśārada Vasudevacar of Mysore, set to music and wrote in notations for the entire *stotra*. Astute students of musicology discern that Sri Madhva must have sung this song. I am not competent to adduce evidence for their claim. Students of Sanskrit poetry and music notice that the liberties taken by Sri Madhva in the composition are akin to those taken in music than in poetry. In the *Sumadhvavijaya* it is stated that Sri Madhva sang in the company of his

disciples this stotra while travelling".[2]

The minute observations of all verses and chapters denote that this *stotra* is both poetic dominating and music oriented work. Poetic excellence of Madhvācārya can be understood by observing metres and figures of speeches, which are quite effectively inserted in the verses. The stotra is very exquisite and melodious and it definitely surpasses *pada-lālitya* of poet Daṇḍin.[3] The wordings in the *stotra* are rich in depth meaning both in purāṇic background and philosophical fervour. All principle doctrines of Madhva philosophy are brought in a systematic way, particularly in the third chapter. So rightly it is called the nutshell of Madhva philosophy. On the work *Dvādaśa stotra* there are eight commentaries which unfold the depth of philosophical and religious precepts hidden in the words of Madhvācārya. The eight noted commentaries are:

i) Commentary of Gangodamiśra.

ii) Commentary of Guḍhakartṛka.

iii) Commentary of Narasimhācara chalāri.

iv) *Padārtha dipika* of Timmannācara channapattan.

v) Commentary of Tirumalācarya Umarji.

vi) Commentary of C. M. Padmanabhācara.

vii) Commentary of Punyaśravanabhikṣu.

viii) Commentary of Viswapatitīrtha[4].

Inspiration to compose Dvādaśa stotra :

The tradition records two events regarding the occasion of composing this *stotra*;
i) The icon of Lord Kṛṣṇa is procured by Madhvācārya from a sailor, whose ship was seen sinking due to heavy cyclone. At that time, Madhvācārya who was there on the seashore, performing the daily rites of evening time . Saw the pitiable condition of sailor

and rescued his ship by blowing his upper garment. Madhvācārya with his intuitive vision found the idol of Lord Kṛṣṇa hidden in the big block of the *Gopicandana* lying in the ship. He took the procession of the idol of Kṛṣṇa, started towards Udupi and installed the idol there; and this *Dvādaśa stotra* was sung by him with his disciples when he was carrying the idol of Lord Kṛṣṇa to Udupi all along the way.

Dr. P. Nagaraja Rao gives the reason for why Madhvācārya has installed Kṛṣṇa's idol in the form of a child; "The ācarya knew with the acute insight of a psychologist that men involuntarily and naturally love children. To love a child is a joy for ever and it is a thing of beauty. No extraneous inducement is necessary to love a child. It is an end in itself, Hence he installed the idol of Lord Kṛṣṇa in the form of a child". [5]

ii) There is an amazing story about the origin of stotra; Indra took the form of a bull and descended on the earth and was one among the disciples of Madhvācārya carefully listening the daily discourses of the preceptor, Madhvācārya. When some of Madhvācārya's disciples well versed in vedāntic studies, with their ego boosted up asked Madhvācārya as to who would be the fit person to comment on his works, the preceptor proudly pointed out at the bull, which was always use to carry the books of Madhvācārya. After somewhile one of the arrogant disciples in a sheer jealously cursed the bull to death. The other disciples out of utter fear and despair approached Madhvācārya for help. At that time Madhvācārya composed this *stotra* and sprinkled some water, which are sactified by the *Dvādaśa stotra*. The bull regained its life within no time and then Madhvācārya made the bull to recite this *stotra*. The bull was later re-born as Jayatīrtha, the commentator par excellence of Madhvācārya's works.[6]

Whatever may be the occasion, it is essentially a prayer and a praise of the Lord, outpouring from the heart of Madhvācārya with a deep sincere devotional spirit. The work *Dvādaśa stotra* is a poetry, music and philosophy all combined in one. The

Dāsa-sampradāya, the contribution of terse vedāntic principles into simple Kannada songs, with its illustrious exponents ; Purandaradāsa, Kanakadāsa, Jagannāthadāsa, Vijayaviṭṭhaladāsa, Gopāladāsa etc has for their songs the inspiration from the *Dvādaśa stotra*. Let us see the chapter wise summary one by one.

Chapter I

In this chapter Madhvācārya adores Lords organs from feet to head. As the tradition goes, though, himself, invulnerable, composed a benedictory verse in the form of इष्टदेवतानमस्कार for the benefit of his disciples and devotees of the Lord.
The chapter begins with an anustubh verse.

वन्दे वन्द्यं सदानन्दं वासुदेवं निरञ्जनम् ।
इन्दिरापतिमाद्यादिवरदेशवरप्रदम् ।

'Madhvācārya reverentially eulogises Vāsudeva the adorable, of the nature of impeccable bliss, immaculate, the Lord of Indirā and the bestower of boons on boon-giving lords such as Brahma and others.'

The Lord Vāsudeva is supreme because He is affliction-free and flawless. Indira is the synonym of Goddess Lakṣmi, the spouse of Lord Viṣṇu and is next in the polytheistic heirarchical order. Hence the propriety of the term इन्दिरापतिम् implying adorations to Lakṣmi too.

Now starts the praise of the auspicious and efficacious organs of Lord Nārāyaṇa "He salutes to the lotus-feet of Śrīpati, Lord of Śri gracing a pedestal brushed by the diadems of the entire (circle of) divinities (such as Brahma and others) and having effulgence like the Sun in dispelling the darkness of mind.[7]

'The waist of the Lord supporting the garment of golden hue, girt with a golden girdle and resorted to by the mother of the universe should be reflected upon.[8]

'It is advised that the belly of the Lord should be meditated upon. Though slender, it bears the entire universe. It is marked by the three folds on it and is always embraced by the unmatched Sri. [9]

तनुत्वेऽप्यखिलं भरं points to the fact that the creator is by far bigger and greater than His creation.

Now follows the description of विष्णुवक्षस्थल thus;

'The infinite chest of Lord Viṣṇu is declared as abode of Indirā. It lies between his arms, looking as though finite and it is worthy to be meditated, upon. [10]

'The supple and round arms of Hari which bear the conch, the disc, the mace and the lotus, whose chief task lies in protecting the universe is to be concentrated upon ceaselessy. [11]

Lord Hari creates the different worlds as a part of His sport and takes unto himself the responsibility of protecting the worlds, thus created by Him. The word केवलम् in the verse hinting that protection of the worlds is the main task of the Lord, but at the same time He attends to creation and destruction too.

'The throat of Vaikuṇṭha (Viṣṇu) the illuminator of the lambent *Kaustubha* gem or resplendent with the radiant *Kaustubha* should be constantly reflected upon, whence the entire Vedas are being manifested incessanty. [12]

The Vedas are अपौरुषेय works, not composed by any human being. The sages are the seers of the Vedas, not composers. According to Madhvācārya, Lord Viṣṇu is the Ultimate-Reality and He makes self-revelation by giving out the Vedas that explain the nature of the Supreme Reality. अनिशं उद्गीर्यन्ते is a significant term, that revelation of the Vedas is a constant process. The Vedas are constantly brought to light by the Lord and He does not cease to bring them to light by giving them out once for all.

Kaustubha is a gem that adores the locket of Lord Viṣṇu's necklace. It is one of

the fourteen invulnerable things that came up from milky ocean at the time of churning of ocean to get nectar. 'The lotus face of Lord Hari should be concentrated upon. His lustre cannot be measured by even a thousand moons. It is the annihilator of all afflictions of worldly existence and is quite adorable.[13] 'The gentle smile of the lord Govinda which shines with infinite and unique delight is to be always meditated upon. It is the bestower of the state of eternal bliss.[14]

The salvation is the final bliss, the supreme goal of each and every individual. Lord Kṛṣṇa's smile possesses the efficacy of conferring the state of the highest bliss. "The author Madhvācārya reflected upon the affectionate glance of Rāma possessed of infinite bliss, which like the ocean of nectar is the annihilator of the agonies of worldly existence.[15] 'The graceful movement of the eye brows of the Lord, craved for by the divinities such as the lotus-born, Brahma and others always be concentrated upon. It confers(on the devotees) positions such as over lordship of Satyaloka, and final beatitude.

In the final verse Madhvācārya advises each and every body in the universe, to remember Lord Viṣṇu in a special way at the time of departure from this world.

सन्ततं चिन्तयेऽनन्तं अन्तकाले विशेषतः।
नैवोदापुर्गृणन्तोऽन्तं यद्गुणानामजादयः ।।

So Madhvācārya aspires to meditate upon Ananta always and in a special way at the time of departure from this world;[16] because Brahma and others proclaiming the attributes of Ananta did not reach the end of them.

Thus this chapter indicates the imperative need on the part of the devotee to meditate upon the various aspects of the divine-person from foot to face especially at the time of the souls departure from the human body. First chapter illuminates following points;

i) The Lord Viṣṇu's arms have perpetual concern for the protection of the world. ii) His glories are incessantly proclaimed by the Vedas. iii) His graceful and benign grace directed towards the devotee puts on end to the vicious circle of 'metem-psychosis' in which the latter is caught and brings about his redemption. iv) Even Brahma and other gods have not been successful in enume rating all the attributes of the Lord. v) Significant appellations of the Lord such as Vāsudeva, Śrīpati, Īśa and others are mentioned.

vi) The adjectives सदानन्दं, निरञ्जनं and आद्यादिवरदेशवरप्रदम् declares Viṣṇu is supreme.

vii)The full picture of Lord Viṣṇu his divine organs and weapons in the hands is sketched by Madhvācārya effectively. viii) The picturisation is depicted invisible, not experiencing directly.[17] ix) Madhvācārya in the seventh verse वैकुंठस्याखिलावेदा उद्गीर्यन्तेऽनिशं यतः । states that Vedas are not composed by any person, they are of divine origin, and so established Vedas are अपौरुषेय .

Chapter - II

The supreme qualities of God revealed in the upaniṣads are dealt with in the second chapter. Madhvācārya continues to offer obeisance to Nārāyaṇa along with Lakṣmi present an interesting variety in poetic expression. For instance; इन्दिरापतिः, रमाचकोरीविधुः, रमाप्रणयिन्, रमापतिम् etc. which speaks of the ease with which Madhvācārya accomplishes the task of praising Nārāyaṇa along with Lakṣmi.

Madhvācārya aspires for divine grace beginning with the first verse thus.

सुजनोदधिसंवृद्धि पूर्णचन्द्रो गुणार्णवः ।
अमन्दानन्दसान्द्रो नः प्रीयतामिन्दिरापतिः ।।

'Madhvācārya earnestly desires, may the Lord of Indirā,the full-moon as it were to the swelling ocean of devotees, who is full of auspicious attributes, abounding in intense

bliss, be pleased with us.'

The full-moon by her pull brings tides on the sea and so the sea swells. Likewise, the sea comprising of pious men is caused to swell, by the full-moon in the form of Lord Nārāyaṇa. By the grace of Lord Nārāyaṇa pious men swell as He bestows on them with knowledge, devotion and renunciation.

'My obeisance to you Nārāyaṇa, the moon to the चक्रवाक bird namely Ramā, the submarine fire to the insolence of the wicked, the refuge to the worthy travellers.[18]

The expressions here are embellished with graceful and powerful similes. रमाचकोरीविधुः the Ćakora bird finds the highest joy in the moons rays is a poetic fancy. Lakṣmi finds the highest bliss in Lord Nārāyaṇa.

दुष्टदर्पोदवह्नये The fire at the bottom of the ocean checks the waters of the ocean from crossing their limits. Similarly Lord Nārāyaṇa curbs the ego of the wicked demons. Hence these two are the powerful similies.

'Salutations to the beloved of Ramā, the incomprehensible house-holder, who having created the entire universe constituted of sentient and non-sentient entities and maintains it and ultimately withdraws it.[19]

यतो वा इमानि भूतानि जायन्ते, येन जातानि जीवन्ति यत्प्रयन्त्यभिसंविशन्ति ।
तद्विजिज्ञासस्व । तद्ब्रह्म ।। (तैत्तिरीय III,1)

'That of whom these beings are born, by whom when born they live,into whom they go and dissolve, desire to know That, That is Brahman.' Madhvācārya in his *stotra* brings these upaniṣadic qualities quite effectively. The adjective अव्याकृत पुरुष speaks of creators involvement in His creation. He is involved in His creation but is not affected by the fluctuations of it. His is a disinterested involvement. Thus He sets a model for the worldly beings to get involved in worldly life with on attitude of disinterestedness.

'I praise that Hari who is though supreme with perfect auspicious attributes is

beheld by Indirā always with her gentle smile and who abounds in bliss.[20]

The blissful glance of Lakṣmi is needed by all men right from Brahma for their prosperity. Lord Nārāyaṇa who is complete bliss and prosperity in Himself does not need Lakṣmi's glance. Even then his spouse Lakṣmi constantly gazes at him with a smile for her own joy. Nārāyaṇa is not bound by Lakṣmi's obligations as the other beings are bound. This is indicative of Nārāyaṇa's over Lordship and this notion is elaborately given expression to in the succedeeing verse too.

Madhvācārya states the characteristic feature of lord Viṣṇu in a peculiar way.

वशी वशे न कस्यापि योऽजितो विजिताखिलः ।
सर्वकर्ता न क्रियते तं नमामि रमापतिम् ।।

'As Madhvācārya advises one must bow down that consort of Ramā who, being the controller of all, is not subordinate to any one. He who has conquered all is Himself invincible. He is the doer of all but he is not created by any one.'

"The supreme God Vāsudeva is devoid of guṇas, such as *Sattva, Rajas* and *Tamas*. He the nature of suprassing auspicious attributes. He is the creator of Brahma and He has torn asunder the assemblage of both inner and outer enemies. [21]

Lord Nārāyaṇa is सगुण. He is endowed with innumerable attributes such as knowledge, bliss etc and at the same time He is निर्गुण , in the sense, He is devoid of the trinity of attributes viz. *Sattva, Rajas* and *Tamas*. The individual desirous of attaining the grace of Nārāyaṇa and thereby emancipation is required to rise above the trinity of attributes.

विदारितारिसंघः one who has destroyed the horde of enemies both internal and external. The Indian tradition speaks of the six-fold internal enemies posing impediment in the endeavour of attaining salvation, the six fold enemies being काम cupidity, क्रोध rage, लोभ stinginess, मोह enchantment मद egotism and मत्सर jealousy. Nārāyaṇa being

over lord of all things has smashed all these internal enemies and also external enemies. "So Madhvācārya offers salutations to the primordial God, the lord of divinities, the destroyer of enemies, the remover of beginningless nescience, the supreme among the superiors such as Lakṣmi, Brahma, Rudra and others.[22]

आदिदेव Unlike Śankarācārya's Advaita vedanta, Madhvācārya holds that the pre-cosmic nature and the cosmic from of the supreme Reality are, one and the same.

According to Monism "We call the supreme the absolute when we view it apart from the cosmos, God in relation to the cosmos. The absolute is the pre- cosmic nature of God and God is the absolute from the cosmic point of the view".[23] For Madhvācārya, Nārāyaṇa is both the absolute and God. There cannot be two forms of the Ultimate reality as from pre- cosmic and the cosmic points of view.

'As He is the Garuda bannered, Vanquisher of all demons creator of the universe and His feet are worshipped by Brahma and others.

In the concluding verse of this chapter, Madhvācārya adores Lord Nārāyaṇa devotedly thus ;

इन्दिरामन्दसांद्राग्र्य कटाक्षप्रेक्षितात्मने ।
अस्मदिष्टैककार्याय पूर्णाय हरये नमः ।।

'Salutations to Hari, who is full of auspicious attributes, whose form is gazed at by Indirā's profuse, devotion-dense, sublime, side-glances, whose chief aim lies in fulfilling devotees aspirations.'

Here in this chapter three delightfull expressions catch the observers mind. They are

1) सत्पान्थ जनगेहाय
2) अव्याकृत ग्रहस्थाय
3) अस्मदिष्टैककार्याय

The Lord is the Sanctuary of the worthy travellers, traveling wearily the path of worldly existence and is metaphorically described as an incomprehensible house-holder. The Lord's chief aim is to fulfill the aspirations of the devotees. Under such comforting and confidence inspiring circumstances the devotee need not despair of his existence in the material world. His path is safe under the protective arms of the Divine house-holder and they ultimately lead him to the supreme sanctuary through the Lord's redemptive grace. Such is the hope generated by these three expressions mentioned above.

Chapter III

This chapter expounds and epitomises the principle doctrines of Dvaita vedanta in a very convincing manner and valid reasoning. Madhvācārya gives the correct way of performance of duties by a qualified aspirant for final bliss viz.,liberation. Therefore it is rightly called हर्यष्टकम् i.e.,eulogy of Lord Hari in beautiful eight verses.

In the first line of the verse Madhvācārya advises *Karma* theory and second line declares that Lord Hari is superior than any other deities in the Vedic pantheon. It is the cream of the Madhvācārya's intention and he advises the noble devotees ;

कुरु भुंक्ष्व च कर्म निजं नियतं हरिपादविनम्रधिया सततम् ।
हरिरेव परो हरिरेव गुरुः हरिरेव जगत्पितृमातृगतिः ।।

'With your mind absorbed in all humility in feet of Lord Hari, always do your duty worthy of your station in life uninterruptedly and enjoy its ordained fruits according to your capacity. Hari alone is supreme, Hari alone is the preceptor,Hari alone is the father, the mother and the refuge of the universe.'

The nature and the destiny of man is setforth in this verse. An embodiment individual soul wants to lead a meaningful and religious life he should worship the Lord with intense devotion and also do the duties ordained to him. Madhvācārya is opposed to

the philosophy of *Do- Nothingism*. He wants all of us to work hard and earn the grace of the Lord.

निजं नियतं कर्म Duties ordained by the Sastras, they are four fold;

i. नित्यकर्म Obligatory rites; like offering daily prayers to supreme lord.
ii.नैमित्तिकर्म Incidental rites; Such as offerings oblations to the manes.
iii.काम्यकर्म Optional rites; the rites desired by the individuals.
iv. निषिद्धकर्म Prohibited acts; the rites which are kept away as they are prohibited ones. The first two are recommended to an aspirant for realisation.[24]

भुंक्ष्व you will invariably harvest the results of your actions. One cannot escape the results of ones acts. The fruits of activity are given according to the merit. The author of *Gīta* is emphatic in his emphasis and assertion of the superiority *Karmayoga* as against the non-performance of action and giving up of all activities. The very sustenance of life is impossible without *Karma*.

The Lord is the highest and none equals or is higher to Him in the world. Lord Hari is preceptor, the father and the mother of the universe, as He creates and sustains the whole world. 'Because there is none other in the world more adorable than Puruṣottama, the supreme among the most excellent. Therefore the devotees should carefully handle the mundane matters. One should incline his mind towards the feet of the Lord and make the mind absorbed in the feet of the Lord. [25]

Here the author proclaims that Lord Hari is most adorable than any one else in the world. He is the Supreme. He further says that, the devotee should divert his mind from the binding worldly attachments to the glory of Nārāyaṇa. Non-attachment to worldly affairs is the pre-requisite to self-realisation and thereby God-realisation. 'The entire heap of sins of the devotee who is engaged in meditation on the feet of Hari, will be

immediately destroyed and the supreme state of final emancipation will certainly attained. Therefore one should not give up the worthy means of God realisation.[26]

The mere desire to worship Him effects the destruction of all sins, what to speak of the certainty that one will attain *mokṣa* if one devoutly worships Him. This is the great truth splendidly declared in the Vedas.

In the succeeding verse Madhvācārya proclaims supremacy of Lord Viṣṇu by swearing to that effect.

श्रुणुतामलसत्यवचः परमं शपथेरितमुच्छ्रितबाहुयुगम् ।
न हरेः परमो न हरेः सदृशः परमः स तु सर्वचिदात्मगणात् ।।

'Hearken, O devotees, to the most excellent pure, and true utterance proclaimed on oath with uplifted arms. 'There is none superior to Hari, Verily, He surpasses the host of all sentient selves.'

Madhvācārya makes this proclamation out of his own experience based on the authority of the scriptures. Lord Vedavyāsa has a similar proclamation to make.

सत्यं सत्यं पुनः सत्यं उद्धृत्य भुजमुच्यते ।
वेदशास्त्रात्परं नास्ति नदैवं केशवात्परं ।।

Hence Madhvācārya has a firm confidence to proclaim the supremacy of Lord Viṣṇu.

The dependence of all the world on Hari is logically derived by Madhvācārya, thus "If indeed Hari should not be supreme, how did the universe come under His control? If,verily the entire universe be not under His control, truly why should not eternal happiness be its lot.?[27]

If the world were to be the creation of some one or it is natural process , than there should be the uniformity in its creation as to the enjoyment of happiness.But the experience falsifies this idea. Here Madhvācārya with keen interest proves lord Hari is

supreme and He is the creator of universe, that to with the help of logic. It is quite rare that a stotra includes logical element.

' It is said that action, nescience,afflictions, time ,constituents of prakrti, innate disposition and others cannot all be sovereign causes. For it is well known that these are of non-sentient nature ; According to spiritual statement, this Hari alone does control the entire universe of sentient and non - sentient forms. [28] Metaphysicians setforth different theories of prime cause of creation.

The *Mimāsmakās* hold that the world is created by actions कर्म which is characterised by sin and merits. The Advaitins contend that विमा-अविद्या nescience is the cause for the creation.

मलं blemishes characterised by passion and hatred are said to be the cause of creation . The Nyāya-school admits काल time is the ultimate cause of the creation. The *Sāṅkhyas* hold that the world is created by trinity of guṇas viz., *Sattva, Rajas Tamas.* Madhvācārya giving answer to the above contentions says that 'the elements being non-sentient can not be capable of creating the universe comprising sentient and non-sentient objects. Thus Lord Hari is the Ultimate cause of the universe.'

Advaitins maintain that differences among the worldly objects comprising the animate and inanimate is empirical. In the succeeding verse Madhvācārya refutes this idea and gives a suitable answer.

'Vedavyāsa, the incarnation of Lord Viṣṇu, the preceptor of the universe has not accepted that differences in the world are merely empirical. Infact having objected against this position, he declared concerning the supreme thus; souls are multitudinous; among the sentients, Hari is the supreme. [29]

Refuting Advaita vedanta Madhvācārya establishes differnces are *Pāramārthica* and not *Vyāvahārica* by refering to Vedavyāsa, the knowledge incarnate of Lord Viṣṇu.

Madhvācārya quotes the historical background that, Brahma,the four-faced god and others aproached Lord Hari and said

चतुरानन पूर्व विमुक्तगणा हरिमेत्य तु पूर्ववदेव सदा ।
नियतोच्चविनीचतयैव निजां स्थितिमापुरिति स्म परं वचनम् ।।.

'The emancipated groups led by Brahma having approached in a special way Hari. obtained their innate status in accordance with settled heirarchy always as before. There is a superior Vedic authority expounding this point.'

Madhvācārya's contention is that there is heirarchical order among the souls while here in the world and also thereafter liberation. This is explained in *Tattirīyopaniṣad* सैषा आनन्दस्य मीमांसा भवति. Different levels of happiness are enjoyed by different souls. from the embodied individual soul to Brahma. Thus there is differencee even in the liberation.

In the concluding verse Madhvācārya declares his authorship as he has not done in two previous chapters.

आनन्दतीर्थसन्नाम्ना पूर्णप्रज्ञाभिदायुजा ।
कृतं हर्यष्टकं भक्त्या पठतः प्रीयते हरिः ।।

' Thus the hymn of eight verses relating to Hari was composed by the saint named Pūrṇaprajñā, Hari will be pleased with him who recites it with devotion.'

Three categorical imperatives namely, discharge of one's duty with unfailing regularity, experiencing the inescapable results of one's action and these two to be fulfilled with a thought always that Hari is supreme, are all introduced serving as beacons to the devotee on his path of spiritual progress. The devotee is exhorted to give up wordly attachment and concentrate upon the feet of the Lord which alone brings about eternal happiness. Madhvācārya's assertion of divine providence 'Hari as Supreme' moves us most to admiration and adoration. His appeal to the devotee is touching in the

extreme. Even an attempt, he says, at devotion has its own inspiring reward, what to speak of true devotion.

Madhvācārya asserts with uncompromising directness and refreshing conviction that,the world of the sentient entities cannot but be under the control of an intelligent Being and its reality is not at all empirical but absolute,and the entire gamut of beings from the creator Brahma down to the smallest creature is regulated by an unalterable settled heirarchy.

Chapter IV

To attain emancipation, it is essential to probe into the glorious nature of the Supreme Being. As such it is one of the pursuits of the devotee treading the path of liberation to acquaint himself with all glories of Lord Nārāyaṇa. For the favour of such devotee Madhvācārya presents and elaborate account of Lord Nārāyaṇa in the present chapter. 'May the Lord of Kamalā, worthy of highest adoration, whose body is of innate infinite bliss and boundless consciousness, who is omnipotent and has inexhaustible attributes. who is Supreme and free from births and deaths, who is the annihilator of all afflictions, protect us.[30]

The supreme one's body is not made up of flesh and blood as in the case of ordinary human body. His body is of innate infinite bliss and boundless consciousness.

The succeeding verse elaborates the contention that Nārāyaṇa is सगुण endowed with attributes viz., bliss , knowledge etc.

'Though Hari is wakeful, by virtue of His being blissful, the scriptures declare Him to be of the nature of bliss. Since the universe is born of Hari's unfettered will, the scriptures, therefore declare also that the Lord of senses is of the nature of

transcendental consciousness.[31]

The creation of the universe requires knowledge and unfettered will power, and these essential attributes are of Lord Nārāyaṇa only and none other else.

Madhvācārya establishes Lord Nārāyaṇa's Supreme power and infinite virtues by an inference quite effectively in the further verse. 'By virtue of His creating multifariously the world containing many wonders, He is Omnipotent and is of infinite attributes. He is supreme. The well known Supreme state of blessedness will always be his who meditates upon the blissful nature of this Hari.[32]

Here the author employs inferential authority to establish Lord's infinite potency and virtues. Lord has created this wonderful world,which goes to prove His knowledge and bliss.

'The devotee is instructed that while meditating upon this all-pervasive absolute Lord, there cannot be defilement of mind and senses. Verily, the Supreme nature of the unborn Hari which is lustrous like the morning Sun and which enjoys within itself., is immaculate.[33]

The supreme Lord does not depend on any one else for His happiness. He is the Absolute Reality. The glow of His pleasing nature resembles the hue of तरुणार्क Young and rising Sun. In the next verse Madhvācārya advises the devotees to prepare themselves in the right manner and meditate upon Nārāyaṇa.

'With swords in the form of minds, finely sharpened on whetstones in the form of scriptures and purified and having quickly exterminated the powerful innate foe, the devotee should meditate upon the boundless Lord Hari, the annihilator of souls' nescience.[34] 'Indeed, that highly adorable Hari creates separately leading divinities such as Brahma, Rudra, Indra, and Surya, who are themselves the creators of the world. protects and destroys them. He causes him who surrenders with right knowledge to

attain His abode, final beautitute.[35]

Madhvācārya again stresses that Lord is Supreme, no one equals Him in the past, the present and the future. 'Because His body is solely of the nature of perfect pure infinite adorable attributes and knowledge, He is the lord of Ramā; no one was equal in the past nor will one be in the future, nowhere there is one equal to Him at present.[36] The concluding verse runs as thus;

इतिदेववरस्य हरेः स्तवनं कृतवान्मुनिरुत्तममादरतः ।
सुखतीर्थपदाभिहितः पठतः तदिदं भवति ध्रुवमुच्चसुखम् ।।

'Thus the saint named Ānandatīrtha, Sukhatīrtha of celebrity composed with devotion the sublime prayer of Hari, the pre-eminent Lord. He who recites this will surely have supreme bliss.' This concluding verse runs as *Phalaśruti*, the assurance to the reader that he will be blessed with auspiciousness and prosperity.

The essence of this chapter is that, the visible sensible and intelligible world is a manifestation of divine.thought, स्वमतिप्रभवं जगदस्य यतः परबोधतनुं च ततः खपतिम् । that is not apprehensible by man's sense and intellect. Because the Lord creates multifariously this world containing many wonders; His Omnipotence stands supremely vindicated The world is no illusion, nor is its reality relative. Eradication of internal enemies is a *sine quanon* to the act of devotion to the Lord.

Chapter V

This chapter begins with an invocation to Vāsudeva, and continues to pray the twelve forms of the Lord i.e Keśava to Dāmodara.[37] The first verse runs thus;

वासुदेवापरिमेय सुधामन् शुद्ध सदोदित सुन्दरीकान्त ।
धराधरधारण वेधुरधर्तः सौधृतिदीधितिवेधृविधातः ।।

'O Vāsudeva immeasurable, possessor of excellent lustre, impeccable, always endowed with prosperity, Supporter of the mountain Mandara, destroyer of demons, bearer of the universe, creator of Brahma , who is Him self the creator of those, Rudra and others, who were of resplendent righteous fortitude.'

धराधर has a reference to Lord Viṣṇu's *Varāha* form, to protect the earth from the wicked clutches of demons. Similarly धारणवेधुरधर्तः refers to *Kūrma* form and the bearer of the Mandara and other mountains to preserve them for recreation of the universe.

'O supreme Lord, burn away the trammels of the world. By giving transcendental knowledge tear asunder completely the nescience veil of binding nature. I salute to you O Keśava, the all controller worshipped by Varuna and the Lord of mighty superiors. पाशधरार्चित is the reference to Kṛṣṇa's incarnation, can be explained in two contexts.
i) पाशधर is the wielder of the rope to regulate the moral code i.e Varuna, thus worshipped by Varuna . ii) Lord Kṛṣṇa was worshipped by cowherds, who wields ropes while tending cows.[38]

Here the author states that Lord Nārāyaṇa is the pure cause of the universe, which is the purport of the ॐ जन्माद्यस्य यतः ॐ the second *Brahmasūtra.*

'O Nārāyaṇa, pure cause, the cause of causes, abounding in auspicious attributes and adorable. I salute to you.[39] 'O Mādhava, Lord of Lakṣmi, wish-fulfiller, vexer of villains bestower of knowledge and the embodiment of pure penance, I bow down to you.[40] Madhvācārya further salutes Govinda and Viṣṇu with a great deal of alliteration.

'O Govinda one who identifies the cows or one who is known through the instrumentality of the Vedas. Destroyer of the body. I salute to you whose feet are worshipped by Skanda and Sunandana.[41] 'O Viṣṇu I bow down to you, creator, consumer. O Kṛṣṇa, I salute you, killer of those that oppress the righteous and establisher of the path of righteousness.'[42] 'O Madhusūdana, killer of the demon Madhu, destroyer of demons,

I bow down to you, who are gladdened by the assembly of divinities and whose feet have enlightened the devotees. O Trivikrama, one who took three strides covering the three worlds, I bow down to you who are beyond constraints imposed by *Varṇa, Āśrama* and *Karma,* Omnipotent functioning through the transcendent order of yourself as Vāsudeva, Saṅkarṣana and other *Vyūha* forms having a mouth associated with the *hum* sound at the time of deluge. [43]

Lord Kṛṣṇa killed Madhu a demon so He is named Madhusūdana. It has possibly another context Madhu taken in the sense of intoxicated elephant, Kuvalayāpīda, which was employed by Kaṁsa to kill Kṛṣṇa and Balarāma. That elephant was killed by Kṛṣṇa in a fierce encounter. दानव सादन is split into two ways: i) दानव means demons, सादन is slayer, so the slayer of demons. ii) द to the benificient devotees, अनवसादन warder off unhappiness i.e. bestower of happiness to the benificient devotees. दैवतमोदित is also interpreted variedly ; i) दैवत is to gods, मोदित is bestower of bliss i.e. Lord Nārāyaṇa confers bliss on the gods . ii) दैव of the devotees, तमः ignorance उदन warderer off, Lord Nārāyaṇa's grace eliminates the ignorance of the devotees.

वेदितपाद also makes room for interpretation in two ways; i) वेदित enlightening the devotees,पाद having the holy feet. Lord Nārāyaṇa's feet are efficient in enlightening the devotees that contemplate on them ii) वेदितपाद to be taken as, the Vedas reveal the efficacy of Nārāyaṇa's feet.

Vāmana and Śridhara forms of God are also praised by Madhvācārya in the seventh verse

वामन वामन भामन वन्दे सामन सीमन शामन सानो ।
श्रीधर श्रीधर शन्धर वन्दे भूधर वार्धर कन्धरधारिन् ।।

'The God in the form of Vāmana brings auspiciousness to His devotees,inner regulator of souls, establisher of righteous order reveals himself to the devotees and

supports one and all. He in the form of Śridhara, carries Lakṣmi with him or is endowed with loveliness, possesses transcendental bliss, bears the world, supports the deluge waters and sustains the liberated souls.'

' Thus Hṛiṣīkesa, Lord of senses, possessor of lovely hair, Lord of superiors such as Brahma and Rudra, protector of protectors, promoter of all arts is the impeller of prowess and controller of happiness both empirical and transcendental. The form . Padmanābha lotus-navelled, is the source of all auspiciousness, maintains mighty world-lords of manifold forms.[44]

Then the last form among the *Dvādaśamurti's* is known as Dāmodara. This Dāmodara is one having rope tied round his belly, who has in his belly the entire universe, has pervaded both inside and outside the world. He is the shore to those who have cut across by virtue of their knowledge.[45] In the concluding verse, Madhvācarya declares his authorship as has done before, in the previous chapters,

आनन्दतीर्थमुनीन्द्रकृता हरि गीतिरियं परमादरतः ।
परलोकविलोकनसूर्यनिभा हरिभक्तिविवर्धनशौण्डतमा ॥

' This *stotra* is in praise of Lord Hari and composed with sublime devotion by the preeminent anchorite Ānandatīrtha; it is like the Sunlight to behold the transcendental world and most potent in increasing devotion unto Hari.'

According to commentators the word Vāsudeva stands for the four-forms of the Lord viz.,Vāsudeva, Saṇkarṣana, Pradyumna and Aniruddha. It is the Vāsudeva form of the Lord that brings about final liberation of the soul enmeshed in worldly bondage. Therefore it is put in the beginning. It should be noted that there is no difference between the original form of the Lord and his manifested forms in different incarnations. It is significant that the *Dvādaśa stotra* begins with a salutation to Vāsudeva. The two enthralling expressions; परलोकविलोकनसूर्यनिभा and हरिभक्तिविवर्धनशौण्डतमा convey the hopeful

message to those who cherish the ambition of reaching the acme of spiritual discipline.

Chapter VI

In this chapter the ten incarnations of the supreme Lord. viz, Matsya, Kūrma, Varāha, Vāmana, Nṛismha, Paraśurāma, Rāma, Kṛṣṇa, Buddha and Kalki are praised.

As regards the beginning of this chapter the *Dvādaśa stotra* published by the Pejavara mutt Udupi, records a variations. There verses beginning from देवकिनन्दन and ending with सुपूर्ण are placed first followed by the other verses; where as the other extant editions begin from the verses मत्स्यकरूप.........The commentator Vishwapatitīrtha alludes to a tradition justifying the variation. It seems the Ācarya went to the seashore reciting the firstfive chapters of the *Dvādaśastotra* on the day he expected to receive the idol of Lord Kṛṣṇa concealed in a lump of yellow clay, *Gopicandana*, that was to be brought from Dvāraka in a boat. Overjoyed on seeing the beautiful idol of Lord Kṛṣṇa, the ācarya first praised Kṛṣṇa and then his other incarnations in the usual order. All the words in the chapter excepting those in the last line are cast in the vocative case. This very idol of Lord Kṛṣṇa was brought to Udupi by the ācarya and installed there with great eclat. The subsequent chapters were sung by the ācarya on his way back to Udupi.

Madhvācārya has praised Lord Kṛṣṇa by quoting his miracles in the first two and half verses.

देवकिनन्दन नन्दकुमार वृन्दावनाञ्चन गोकुलचन्द्र ।
कन्दफलाशन सुन्दररूप नन्दितगोकुल वन्दितपाद ।। १
इन्द्रसुतावक नन्दकहस्त चन्दनचर्चित सुन्दरीनाथ ।
इन्दीवरोदरदलनयन मन्दरधारिन् गोविन्द वन्दे ।।२
चन्द्रशतानन कुन्दसुहास नन्दितदैवतानन्दसुपूर्ण ।

' O son of Devaki, son of Nanda, saunterer in Bṛndāvana, moon to Gokula. consumer of bulbous roots and fruits of beautiful form. I bow down to you who have gladdened Gokula and whose feet are worshipped by the devotees. ' O protector of Indra's son, Arjuna, holder of the sword *Nandaka*, possessing a body anointed with sandal paste. dear to beautiful women, having eyes like the interior petals of the blue-lotus, wearer of Mandara garland. I bow down to such Govinda'.

' Your face resembling the beauty of the hundred moons and smile like the *Kunda-flower*. You have delighted the assemblage of divinities and are perfect with bliss'.

Now from the third verse Madhvācārya starts adoring Lords' incarnation one by one. 'I salute you, O fish bodied, reveller in deluge waters, adored by Brahma the promulgator of the Vedas.[46] The same story of *Matsya* incarnation is found in the eighth book of *Bhāgavata purāṇa*.[47] The main purpose of this incarnation is, destruction of the demon Hayagriva, protection of Satyavrata and also protection of divine Vedas from the wicked clutches of demons.[48] In the succeeding verse Kurma and Varāha incarnations are dealt upon.

' Because with turtle-body, He is called as the bearer of the Mandara mountain. supporter of the universe and recognised as the highest divinity. With his boar body he killed the demon Hiranyākṣa and held the earth on the tip of the tusk, the gods that preside over sacrifice as worthy limbs serve him as various means of sacrifices.[49] The story of *Kūrma* incarnation is found in the eighth book of the *Bhāgavata purāṇa*.[50] The purpose of this incarnation is to suppress the demons, having nectar for the favour of gods and prosperity of Mandara mountain. The essence of *Varāha* incarnation is found the third book of the *Bhāgavata purāṇa*[51].In this incarnation Lord killed the demon Hiranyākṣa and rescued *Pṛthvi* from his hands.

Now we find the description of Nṛsimha, the form of man-lion and Vāmana. the

form of young celibate.

देव नृसिंह हिरण्यकशत्रो सर्व भयान्तक दैवतबन्धो ।
वामन वामन माणववेष दैत्यवरान्तक कारणरूप ।।

The form of man-lion, indeed is the foe of Hiraṇyakaśipu. His form is praised as destroyer of fear of devotees. O Vāmana, attired as a young celibate, subduer of the best of demons and assumer of the form with a purpose.

The story of the incarnation of Nṛsimha is found in the seventh book of the *Bhāgavata purāṇa*[52]. The supreme Lord in this incarnation destroy the demon Hiraṇyakaśipu and protects his foremost devotee Prahlāda. He killed the father and at the same time protected the son showering his divine grace.

The Vāmana incarnation is dealt upon in the eighth book of *Bhāgavata purāṇa*[53] The supreme Lord, in the form of Vāmana suppressed King Bali who grew overconfident. 'O Paraśurāma, saviour of Bhṛgu's lineage, endowed with exceedingly mighty splendour, exterminator of the race of Kṣatriyas, adored by Śambhu. I bow down to you O Rāghava, adversary of the demon like Rāvana, favourite of Hanumān, beloved of Jānaki.[54] Paraśurāma's story is found in the ninth book of the *Bhāgavata purāṇa.*[55] Paraśurāma killed wicked Kṣatriyas and hightened the value of Brahmins. Rāma , son of Daśarathā killed the demon Rāvana and Kumbhakarṇa and protected pious men.

'O son of Devaki, Kṛṣṇa of lovely form, lord of Rukmiṇi, Kinsman of Pāṇḍavās. I salute to you. You are the deluder of demons in the Buddhā form, the cause of eternal bliss, the enlightener of divinities. The incarnation of Kṛṣṇa, popular one, killed the demon Kaṃsa and saved Pāṇḍavās, being the relative Pāṇḍavās.

The last incarnation being Kalki form, Madhvācārya salutes to the same as the exterminator of the race of evil villains the elevator of righteousness and promulgator of

the primary aeon. Nārāyaṇa, immaculate casual form of the universe is praised as the ocean of perfect attributes and possessor of imperishable transcendental knowledge.[56]

At the end Madhvācārya records his authorship;

आनन्दतीर्थमुनीन्द्रकृता हरिगाथा पापहराशुभा नित्यसुखार्था ।।

'The author proclaims, the holy hymns of Hari composed by the Ānandatīrtha surely destroys sins and conforms eternal bliss'.

Chapter - VII

As regards the relative position of this seventh chapter in the *Dvādaśa stotra* seems to be some difference of opinion. The late commentator C.M.Padmanabhacarya of Coimbatore in his edition of the *Dvādaśa stotra* records that this chapter appears as the twelth chapter in the manuscript written by H.H.Hṛśikeśatīrtha, one of the direct disciples of Madhvācārya and the first pontiff of the Palimar mutt, Udupi. But the extent editions of the *Dvādaśastotra* including the Pejāvara mutt editions have not toed the order of the chapters as setforth by Hṛśikeśatīrtha. The beginning verse of this chapter runs as thus;

विश्वस्थितिप्रलयसर्गमहाविभूतिवृत्तिप्रकाशनियमावृतिबन्धमोक्षाः ।
यस्या अपाङ्गलवमात्रत ऊर्जितासा श्रीर्यत्कटाक्षबलवत्यजितंनमामि ।।

' I offer my obeisance to the unconquered Hari, by whose side glance that excellent Śri has been rendered powerful and by whose mere fragment of side glance maintenance, destruction and creation of the universe, great prosperity, activity, knowledge, control, ignorance, bondage and release are brought about.'

The mother of the universe, Goddess Lakṣmi, has got power by the side glance of Lord Hari. This indicates that except Lord Hari all others are dependent. He is the only one Independent.

' Then Madhvācārya salutes to the unconquered Ajita named Nārāyaṇa by whose side glance the incomprehensible Śri has been rendered powerful and by resorting to whose fragment of side glance this succession of leading divinities namely Brahma. Rudra, Indra, Surya, Yama and Ćandra, causes the prosperity of the universe.[57]

The gods like Brahma, Rudra and Indra causes the prosperity of the universe by the help of side glance of Goddess Śri. " Again he bows down to the unconquered Lord by whose side glance the adorable Śri has been rendered powerful and by resorting to whose fragment of side glance those Indra and other gods who are themselves revered by the virtuous engaged in merit and they bring about auspiciousness beginning with merit. wealth, wish, right knowledge and the increase of these, to the entirety of holymen.[58] The author offers his obeisance to the unconquered Lord because by the side glance of Hari, Śri has been rendered powerful and by resorting to his fragment of side glance the Sages have divested themselves of all imperfections by conquering the group of six internal enemies namely desire, anger, avarice, arrogance, infatuation and jealousy. meditate upon Viṣṇu and by approaching the sages man becomes free from misery.[59] 'Again by resorting to Śri's fragment of side glance the creator creates the entire universe composed of wonderful and diverse deed-accomplishment of divinities headed by Śeṣa, Garuda, Rudra, Manu and others.[60] 'By the unconquered Lords side glance Śri has been rendered powerful and by resorting to her fragment of side glance Śiva with his manifested great prowess having destroyed the entire universe, dominated by Indra, Surya, Candra and Yama dances.[61] ' By resorting to her, Śri's fragment of side glance the lord of serpants Śeṣa whose feet are adored by Śarva, Rudra and others obtained the status of being the eminent couch of His Lord, which is beyond the reach of other divinities.[62] ' By resorting to her, Śri's fragment of side glance the enemy of serpants, Garuda having terrific strength and heroism and excellent speed obtained the status of becoming the

vehicle of Viṣṇu which is beyond the Ken of multitudes of divinities headed by Indra.[63] At the end Madhvācārya declares his authorship over the *stotra* as usual;

आनन्दतीर्थमुनिसन्मुखपङ्कजोत्थं साक्षाद्रमाहरिमनः प्रियमुत्तमार्थम् ।
भक्त्या पठत्यजितमात्मनि सन्निधाय यः स्तोत्रमेतदभियाति तयोरभिष्टम् ।।

' He who having enshrined the unconquered Lord in his heart recites with devotion this *stotra* of excellent import, chiefly pleasing to the hearts of Ramā and Hari, emanating from the worthy lotus-face of the saint poet Ānandatīrtha obtains from them the desired object.'

The entire chapter is devoted to the glorification of Lakṣmi, the divine consort of Viṣṇu. The whole process of creation, sustenance and destruction of the universe, the various activities of the gods beginning from Brahma, the multifarious penances,meditations and such other acts of devotion conducted by sages and saints in respect of the Lord and the accompanying auspiciousness, fortune and bliss are all regulated by the benign grace of Lakṣmi who in her turn derives all her greatness from Lord Viṣṇu. This vertical pluralism worked out by Madhvācārya attuned to the harmonious heirarchy of sentients proclaims unequivocally the absolute majesty and supremacy of the Ajita named Viṣṇu.

Chapter VIII

The subject-matter of this chapter is propitiation of Vāsudeva who is the integral ornament to the assemblage of divinities. Vāsudeva is proclaimed by all the Vedas; He is the very subject matter of discussion among the learned; He is fulfiller of all that is sought after by the devotees. The beginning verse runs thus;

वन्दिताशेषवन्द्योरुवृन्दारकं चन्दनाचर्चितोदारपीनांसकम् ।
इन्दिराचञ्चलापाङ्गनीराजितं मन्दरोद्धारिवृत्तोद्भुजाभोगिनम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।

'We are propitiating Vāsudeva whom the legion of divinities, such as Brahma and others adored by all, is engaged in worshipping; who possesses sandal-paste anointed, lofty, robust arms; who is cherished by the tremulous side glance of Indra (as if they are waving lights in adoration) who is sedulous with his shoulders round and excellent, serviceable in lifting up Mandara mountain , who is the integral ornament of the assemblage of divinities '.

' Further it is proclaimed that Vāsudeva indeed is full and alround with expensive sport in the form of world creation, preservation, and other cosmic functions. He is lustrous with his

spiritual body in the form of perfect six fold attributes, such as overlordship, valour, fame, wealth, general knowledge and special knowledge. He is assiduous in the act of total annihilation of the wicked. He verily is the refuge of those people that are contented rich with spiritual knowledge and devotion and highly disciplined, who is the integral ornament of the assemblage of the divinities.[64] ' One should propitiate the supreme Vāsudeva, who is surely the fulfiller of all that is prayed for, by the eminent devotees, who possesses glorious feet that confers transcendental bliss on those who bow down to them, who is the impeller in sentient beings of diverse actions and intentions, who is thoroughly enquired into by the learned in philosophical lore in this manner; ' Brahman indeed exists; it is not that Brahman does not exist. He is the integral ornament of the assemblage of divinities.[65] In the succeeding verse [illegible] [illegible] is dealt upon

विप्रमुखैः सदा वेदवादोन्मुखैः सुप्रतापैः क्षितीशेश्वरैश्चार्चितम् ।
अप्रतर्क्योरुसंविद्गुणं निर्मलं सुप्रकाशाजरानन्दरूपं परम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।

' We are propitiating Vāsudeva who is worshipped by the best of brahmins

engaged always in Vedic disquisitions and by the supremely valorous rulers of the earth, who is endowed with inscrutable and exalted knowledge itself as attribute, who is immaculate, whose body consists of excellent knowledge and unaging bliss, who is supreme, who is the integral ornament of the assemblage of divinities.'

" Such Vāsudeva is propitiated because surpassing whom verily, has not been accomplished by any one and any where, in whose excellences conviction of those that have attained spiritual knowledge is superb, whose intentions are fulfilled in action. He is absolute, adorable, independent and always proclaimed as supreme by those of superior intellect through the instrumentality of Vedic argumentations and He is the integral ornament of the assemblage of divinities.[66]

" Such Vāsudeva is the annihilator of the continuous flow of misery of those who have realised Him; He is worshipped by Brahma and Rudra praying; ' may we see the Lord, may we see the Lord'.Who is beyond the reach of those that are eternally damned even though. He is the inner controller of all sentient beings, who comes under the direction of the pious by his own volition, is the integral ornament of the assemblage of divinities.[67] 'The author declares that one should propitiate Vāsudeva who created Brahma the foremost born and the presiding deity over *Mahat* whose body is verily all His attributes only, whose grandson is Ugra [Ugra is called Rudra, Brahma's eldest son] though born first who is always held by the holy as the supreme deity, who is the integral ornament of the assemblage of divinities.[68] The next verse runs thus;

अच्युतो यो गुणै र्नित्यमेवाखिलैः प्रच्युतोऽशेषदोषैः सदा पूर्तितः ।
उच्यते सर्ववेदोरुवादैरजः स्वर्च्यते ब्रह्मरुद्रेन्द्रपूर्वैः सदा ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।

'We are propitiating Vāsudeva, who is always full of all excellences and free from

all imperfections because of his being always abundant with auspicious attributes, who is expounded by the many argumentations of all the Vedas, who is unborn, who is duly worshipped always by prominent divinities such as Brahma, Rudra and Indra, who is the integral ornament of the assemblage of divinities.'

"By Him this universe beginning with Brahma is alwa ys sustained, the entire misery of those that meditate upon Him is warded off; by whom is accomplished all that is unaccomplished by others ; impelled by him all sentient beings perform all their actions. He alone is the integral ornament of the assemblage of divinities.[69] 'With devoted and purified mind we should propitiate Vāsudeva and by continuous remembrance of Him all sins of souls are destroyed. Then He grants positions in their respective realms to divinities beginning with Brahma, literally teacher of Rudra. The righteous people perform their duty, obligatory and adventitious to please Him. He alone is the integral ornament of the assemblage of divinities.[70] 'The work devoutly dedicated to the supreme becomes an imperishable fruit-producer; by uttering His names miseries melt away. He is indestructible, undecaying, everfree. In His belly lies the universe beginning with Brahma, so he is the integral ornament of the assemblage of divinities.[71] Madhvācārya, as done in previous chapters, declares his authorship at the end of the chapter

नन्दितीर्थोरुसन्नामिनो नन्दिनः सन्दधाना सदानन्ददेवे मतिम् ।
मन्दहासारुणापाङ्गदत्तोन्नतिं नन्दिताशेषदेवादिवृन्दं सदा ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।

'May we that bear the exalted and impeccable appellation that are joyous and that have firmly fixed our intellect on the ever blissful Lord, propitiate Vāsudeva who grants eminence to the devotees by His tawny side glances associated with gentle smile, who has gladdened the multitude of all divinities and sages, who is the integral ornament of

the assemblage of divinities'

The whole chapter is devoted to Vāsudeva who is above all deities. The expression वश्यतां स्वेच्छया सज्जनेष्वगतम् , who moves under the direction of the pious by his own volition shows to what extent a devotee can develop his spiritual potentialities. Our life is a valuable gift and it is our responsibility. Therefore all our actions and thoughts have the worthiest aim of pleasing the Lord who in fulfillment of the devotees' dedicated total surrender, showers grace leading to beautific vision namely, the direct experience of the Lord in his unutterable holiness. One has to glean all these from the following pithy and yet sublime and felicitous expressions;

1) कुर्वते कर्म यत्प्रीतये सज्जनाः, 2) अक्षयं कर्म यस्मिन्परे स्वर्पितम् , 3) मन्दहासारुणापाङ्गदत्तोन्नतिं ।।

Chapter IX

The ten incarnations of the Lord are once again praised. In the sixth chapter Madhvācārya has already praised the ten incarnations of the Lord. But the purpose in repeating the praise seems to be to establish the fact that there is no fundamental difference between the original and the incarnated forms of the Lord. Significant epithets such as सुखमयमीन, वरकूर्म, सुसूकर, परमविबोध, शरणद कल्कीश and others prove this point. The beginning verse runs thus;

अतिमत तमोगिरिसमितिविभेदन पितामह भूतिदगुणगणनिलय ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।।

'O Rāma, consort of Ramā, highly adored, destroyer of multitude of mountains of darkness, [ignorance], giver of prosperity to Brahma, abode of assemblage of excellences, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, be my refuge'.

'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, always genuflected by divinities headed by Brahma and Rudra, fascinator of Ramā's heart, be my refuge.[72] 'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, possessor of a body of the nature of infinite excellence and free from imperfections, be my refuge.[73] The fourth verse of the chapter runs thus;

अपरिमितसुखनिधिविमलसुदेह हे विगतसुखेतर भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।।

'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining,prime cause of the universe, possessor of an impeccable and excellent body which is the very reservoir of infinite bliss and devoid of sorrow be my refuge.'

"O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, reveller in agitated deluge waters, eternal, blissful, O fish, be my refuge.[74] 'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe and bearer of the Mandara mountain moved to and fro by the great strength of gods and demons. O pre-eminent Turtle, be my refuge.[75] O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, bearer of the earth endowed with superior mountains and of the nature of extra-ordinary transcendental knowledge, O celestial Boar, be my refuge.[76] The Nṛsimha incarnation is dealt upon in the next verse;

अतिबलदितिसुतहृदयविभेदन जयनृहरेऽमल भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।।

'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, slitter of the heart of the very strong

son of Diti [Hiraṇyakaśipu] O victorious Nṛhari, immaculate, be my refuge.'

'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, terminator of the triumph of the demons headed by Bali, and protector of the universe, O unconquered Vāmana be my refuge.[77] 'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of universe, exterminator of the host of unvanquished wicked kings, spouse of Ramā, O protector of the valiant Bhārgava be my refuge.[78] 'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, fire to the arrant demons, exalted, immortal, bestower of knowledge O best of Raghus, be my refuge.[79]

The most popular incarnation among the incarnations i.e Kṛṣṇāvatāra is dealt upon.

सुललिततनुवर वरद महाबल यदुवर पार्थप भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।।

'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, best among those possessing exceedingly graceful form, bestower of boons, most powerful, protector of Arjuna, O best of Yadus, be my refuge.'

'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, deluder of demons, expounder of philosophical wisdom to the holy such as Brahma, possessor of exalted excellence, O Buddha, be my refuge.[80] 'O Rāma, consort of Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, fire to the ills of the Kali age, delight to the meritorious, shelter-giver, o Lord Kalki, be my refuge.[81] The suceeding verse deals with Puruśottama, which is not the form of incarnation. ' O Rāma, consort of

Ramā, import of the holiest philosophical debate, supreme, evershining, prime cause of the universe, source of emergence and dissolution of the entire world, cause of transcendental bliss, perfect, o Puruśottama, be my refuge.[82] As usual, Madhvācārya declares his authorship at the end.

इति तव नुतिवरसततरतेर्भव सुशरणमुरु सुखतीर्थमुनेर्भगवन् ।

'O Lord, be the favourite protector of the saint Sukhatīrtha, who is thus completely absorbed always in your paean par excellence.

Chapter X

In this chapter Madhvācārya devoutedly asks the Lord to make him remember His deeds. This is the biggest chapter consisting of ninteen verses in the whole *Dvādaśa stotra*. It runs thus;

अवनश्रीपतिर प्रतिरधिकेशादि भवादे ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।।

'O saviour, all surpassing, source of Rudra and Brahma, full of compassion bestower of boons. Lord of Śri, nonpareil, acquaint me with thy deeds".

'O thou adored by divinites, Lord of all, bestower of boons on the worthy, full of all excellences carried to their perfection, full of compassion, bestower of boons, acquaint me with thy deeds. [83] 'O destroyer of all darkness, ignorance of the virtuous people, bearer par excellence of transcendental bliss, of wonderful form, full of compassion and bestower of boons, acquaint me with thy deeds.[84] Madhvācārya once again glorifies supreme body of Lord Nārāyaṇa, as he has done before in the first Chapter. He adores His feet which is worshipped by the devotees.

त्रिजगत्पोत सदार्चित चरणाशापति धातो ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।।

'O Boat to cross the three worlds, with feet always worshipped by the devotees, supporter of Saraswati's Lord Brahma, full of compassion, bestower of boons, acquaint me with thy deeds.' 'O surpasser of triple guṇās, unique supporter of all, grant me at all times and from all sides proper devotion. O full of compassion, bestower of boons, acquaint me with thy deeds.[85] ' O contriver of causes (that bring about creation) progenitor, be absolutely my refuge always. O full of compassion, bestower of boons, acquaint me with thy deeds.[86] 'O Giver of death and life, protector, Lord of the universe, protect my right devotion from evils. O full of compassion, bestower of boons, acquaint me with thy deeds.[87] Madhvācārya poetically adores Lord's feet, comparing them to the colour of the morning Sun.

तरुणादित्य सवर्णक चरणाब्जामलकीर्ते ।
करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।।

' O possessor of lotus-feet having the colour, similar to that of the morning Sun, possessor of impeccable glory, full of compassion, bestower of boons, acquaint me with thy deeds.'

'O possessor of hue similar to that of the water-born, blue lotus, possessor of ruby-tinted exalted nail bases, full of compassion. bestower of boons, acquaint me with thy deeds.[88] 'O possessor of holy and excellent shanks resembling rain bow quivers, Omnipotent, full of compassion, bestower of boons, acquaint me with thy deeds.[89] 'O Thou having Ramā as a bee on the sublime thigh, handsome like the radiant trunk of an elephant, full of compassion, bestower of boons, acquaint me with thy deeds'.[90]

Here Madhvācārya shows his profound knowledge about flowers, by referring to *Asana* flower, which is a rare flower indeed.

असनोत्फुल्लसुपुष्पक समवर्णावरणान्ते ।
करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।।

' O Donner of an upper garment similar in colour to that of the fully blossomed lovely *asana* flower, full of compassion, bestower of boons, acquaint me with thy deeds at the time of death.'

'O possessor of a navel from which sprang the most lovely lotus, the birth place of Brahma, full of compassion, bestower of boons, acquaint me with thy deeds.[91] 'O possessor of a sprout like belly, the eneveloper of the universe (at the time of deluge); source of world protectors (such as Brahma), full of compassion, bestower of boons, acquaint me with thy deeds'.[92]

'O possessor of a splendid chest, the lovely and holy abode of the universal mother, Lakṣmi, contemplative sage, full of compassion, bestower of boons, acquaint me with thy deeds'.[93]

Madhvācārya adores Lord's arms which are having *Śankha, Cakra, Gadā,* and *Padma,* respectively in four hands. He colourfully describes face and glance of Lord Vāsudeva.

दितिजान्तप्रदचक्रधर गदायुग्वरबाहो ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।।

'O possessor of worthy arms bearing the Disc, the Conch, and the Mace that cause the destruction of demons, full of compassion, bestower of boons, acquaint me with thy deeds.'

'O possessor of face which is a mighty store-house of perfect-knowledge. O Thou who art like the full moon for the enjoyment of Lakṣmi, full of compassion, bestower of boons, acquaint me with thy deeds.[94] 'O possessor of a glance that annihilates all heaps of sins and confers (on the devotees) transcendental bliss, full of compassion, bestower of boons, acquaint me with thy deeds.[95] So at the concluding verse, Madhvācārya calls himself 'Paramānandasutīrtha the author of the *stotra.*

परमानन्द सुतीर्थ मुनिराजो हरिगाथाम् ।
कृतवान्नित्यसुपूर्णक परमानन्दपदैषी ।।

'Thus the saint-royal named Paramānandasutīrtha wishing for the eternal kingdom of Viṣṇu, who is perfect, preeminent and of the nature of supreme bliss, composed this hymn to Hari.'

Here we have a very touching appeal to the Lord who is full of compassion and who is the bestower of boons on the devotee for making the devotee worthy of knowing the greatness of the Lord.

The appeal implies that however much one may be learned in the sastras, their true import will dawn upon him only when the Lord showers His benign grace. One can realise that, the form of the Lord meditated upon from foot to face mediately in the first chapter by Madhvācārya is now before his very eyes through beatific vision and is adored from foot to face once again. Flashes of felicity of expression found in this chapter leave an indelible impression on the mind of the reader.

Chapter XI

The first verse of the eleventh chapter proclaims Viṣṇu is supreme, since He is worshipped by Brahma and others.

उदीर्णमजरं दिव्यममृतस्यंद्यधीशितुः ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।।

'The author praises the Lord, 'I adore the feet of the overlord blissful Viṣṇu, which are superb, free from infirmities and divine; which pour forth beautific bliss, which are respectfully worshipped by Brahma and others.'

' I adore the feet of Viṣṇu which are proclaimed by all the Vedic words, which make an excellent residence for Lakṣmi, which are respectfully worshipped by Brahma

and others.[96] ' I adore the feet of Viṣṇu, the source of all divinities, which have cleft the mighty darkness, which are respectfully worshipped by Brahma and others.[97] In the succeeding verse Madhvācārya calls Goddess Lakṣmi as 'Sundari' and adores Lord Viṣṇu.

उदारमादरान्नित्यमनिन्द्यं सुन्दरीपतेः ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।।

' I adore devoutly the exalted and praiseworthy feet of Viṣṇu, the Lord of Sundari, which are respectfully worshipped by Brahma and others."

'I adore the feet of Viṣṇu which resemble the soft interior part of a blue lotus, which are absolutely perfect, which destory the delusion of the virtuous, which are respectfully worshipped by Brahma and others.[98] 'O wonderful I adore the excellent feet of Viṣṇu which confer on all divinities prosperity, final liberation and so on, which are respectfully worshipped by Brahma and others.[99]

Here in the further verse Madhvācārya drives the upaniṣadic idea of interpretation of supreme God in a simple idiomatic words.

दूराद्दूरतरं यत्तु तदेवान्तिकमन्तिकम् ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।।

' I adore the feet of Viṣṇu which verily are farther than the farthest to non-devotees, and nearer than the nearest to devotees, which are respectfully worshipped by Brahma and others.'

The supreme God is all-pervading. He resides every where. He is far-away for the anti-devotees and He is very near to the sincere devotees.[100] ' I adore the feet of Viṣṇu, the lord of divinities, which are the chief receptacle of all complete excellences, which have neither beginning nor end, which are respectfully worshipped by Brahma and others.[101] As usual at last Madhvācārya composes a verse which declares his authorship.

आनन्दतीर्थमुनिना हरेरानन्दरूपिणः ।
कृतं स्तोत्रमिदं पुण्यं पठन्नानन्दतामियात् ।।

'Let the devotee reciting this merit-producing hymn to Hari of blissful form, composed by the saint Ānandatīrtha, attain the state of blessedness.'

Madhvācārya after proclaiming again and again the supremacy of the Lord concludes the chapter with a fervent hope that the devotee who recites the hymns may attain the state of blessedness, the highest goal of all human endeavour.

Chapter XII

In this last chapter of the *Dvādaśa stotra*, the recital of the prayer rises to a crescendo. Here, the last line of every verse has the word *Ānand* significantly used. The first verse runs thus;

आनन्दमुकुन्द अरविन्दनयन ।
आनन्दतीर्थपरानन्दवरद ।।

' O Blissful, bestower of beautitude, lotus- eyed, conferer of the boon of exalted bliss on Ānandatirtha, I bow down to you.'

'O sanctum of Lakṣmi, Govinda, I bow down to you conferer of boon of exalted bliss on Ānandatirtha.[102] 'O you who are adored by Candra and Surendra, I bow down to you, conferer of boon of exalted bliss on Ānandatirtha.[103]

Madhvācārya, in the succeeding verse sketches the figure of supreme's crown

चन्द्रकमन्दिरनन्दक वन्दे ।
आनन्दतीर्थपरानन्दवरद ।।

' O you who delight in the crown of peacock feathers. I bow down to you, conferer of boon of exalted bliss on Ānandatirtha.

' O you who are well adored by the host of divinities, I salute you, conferer of boon

of exalted bliss on Ānandatirtha.[104] O you who are well perfumed by the fragrance of heavenly Pārijāta flowers, I salute you, conferer of boon of exalted bliss on Ānandatirtha.[105] 'O you who gladden Indira, you who possess pulchritudinous (of unseen unsurpassable beauty) form, I bow down to you, conferer of boon of exalted bliss on Ānandatiratha.[106] O you who shower (ambrosia of grace) on those that are engaged in tidying up your mansion, I bow down to you, conferer of boon of exalted bliss on Ānandatirtha.[107]

Here is an exception that, Madhvācārya doesn't compose *phalaśruti* to this chapter at the end, as he has done in previous chapters He, being engrossed in the praise of Lord Vāsudeva, aspires for boon of powerful bliss alone. The concluding verse runs thus;

आनन्दचन्द्रिकास्यन्दक वन्दे ।
आनन्दतीर्थपरानन्दवरद ।।

' O you who shower down the moon light of bliss, salute to you, conferer of boon of exalted bliss on Ānandatirtha.'

2) Nṛsimha-Nakha stuti

This is the praise of the nails of God Nṛsimha, the fifth incarnation of the supreme God in two beautiful sragdharā verses.

There is a legendery story regarding the composition of this stotra. " Once Madhvācārya in Badari was worshipping Lord Vedavyāsa in privacy. Trivikramapaṇḍita, the direct disciple of Madhvācārya, observing his preceptors worship, not yet completed, saw through the hole of the door. There he saw the three incarnations of the Mukhya Vāyu i.e. Hanumān, Bhima and Madhva worshipping Rāma, Kṛṣṇa and Vedavyāsa respectively, At that time Trivikramapaṇḍita with an exciting inner devotion composed *Vāyustuti* consisting of thirtynine verses. It consists of eulogy of three incarnations namely Hanuma,Bhima and Madhva.

Afterwards Trivikramapaṇḍita showed those thirtynine verses to

Madhvācārya.After examining those verses Madhvācārya came to the conclusion that 'this stotra is lacking the stotra of supreme Being; Then he suddenly composed two verses in praise of the nails of Nṛsimha and pre-fixed it to *Vāyustuti*. Even now these two verses are recited as the part of *Vāyustuti* at the beginning and at the end of the *Vāyustuti*. The summary of those two verses runs thus;

पान्तु अस्मान् पुरुहूतवैरिबलवन्मातंगमाद्यद्घटा
कुंभोच्चाद्रिविपाटनाधिकपटुप्रत्येकवज्रायिताः ।
श्रीमत्कंठीरवास्य प्रततसुनखरा दारितारातिदूर
प्रध्वस्तध्वान्तशान्ताप्रविततमनसा भाविता नाकिवृन्दैः ।।

Formerly mountains had wings; In their flight, they came down and buried whole cities. So God Indra cut off their wings with his massive thunderbolt.

Daityas-the born enemies of Gods are likened to huge bodied mountain-like elephants and Nṛsimha is the All-powerful lion. The spacious sharp claws are compared to Indra's thunderbolt. Each nail is effectual in smashing the gigantic demons. These nails are supremely super human and their imperishable, eternal and divine pre-eminence is incessantly meditated upon by all the gods with deep sincere devotion for knowledge and light. The Nails dispel the darkness of ignorance common to souls clothed with perishable bodies, with active organs, which are always sensing pleasures.

The whole structure of this Man-Lion forms the manifestation of सत् , चित्, आनन्द - आत्मा and not the structure of प्रकृति (सत्व रजस् तमस्) So Nṛsimha is अप्राकृतशरीरि the incarnation of Lord Viṣṇu. May the nails protect us.

लक्ष्मीकान्त समन्ततो विकलयन् न एव ईशितुः
ते समं पश्यामि उत्तमवस्तु दूरतरतः अपास्तं रसो योऽष्टमः ।
यद्रोषोत्करदक्षनेत्रकुटिल प्रान्तोत्थिताग्निस्फुरत्
खद्योतोपमविष्फुलिंगभसिताः ब्रह्मेशशक्रोत्कराः ।।

" O Lord of Goddess Lakṣmi, a searching study of all the sastras and a deep

contemplation and devoted thoughts have proved that you are the only supreme Being, there being none equal to you and nor one superior to you. We can not have a seventh rasa to add to the recognised six rasas and the eight rasa is an absolute impossibility. The Lord is the creator, protector and destroyer of the universe and when He sends forth even a glow- worm-like spark from His eye; that spark will reduce God Brahma, Indra and every thing under them to ashes. So Nṛsimha's kind grace should be sought after by all the devoted souls."

3) Kanduka-Stuti

This *Kanduka-stuti* is a praise of Lord Kṛṣṇa in two alliterative verses, is said to have been composed by Madhvācārya in his boyhood while playing with a ball in a tune with a ball.[108] It is also named *Kṛṣṇastuti* and *Kṛṣṇagadya*. The summary of the *stotra* runs thus;

अंबरगंगाचुम्बितपादः पदतलविदलितगुरुतरशकटः ।
कालियनागक्ष्वेलनिहन्ता सरसिजनवदलविकसितनयनः ।।

'Lord Kṛṣṇa is greatest in all respects, divine river the Ganga kisses His feet, and it is responsible for killing wicked demon named Śakata, and has suppressed the pride of the serpent Kāliya and whose eyes possesses new bloomed lotus petals.'

Madhvācārya, in a simple verse tells the story of Kṛṣṇāvatāra briefly. He extols Lord's feet which always kissed by the holy river Ganga and are also the cause of killing demons.

कालघनालीकर्बुरकायः शरशतशकलितसुररिपुनिवहः।
सन्ततमस्मान्पातु मुरारिः सततगसमजवखगपतिनिरतः ।।

' Let Lord Kṛṣṇa protect us always whose body resembles black heap of clouds full of water, who killed a number of demons by His number of arrows and whose vehicle is Garuda, the king of birds. Who is always in journey and who is having highest speed.'

These are the three major stotras of Madhvācārya i.e *Dvādaśa stotra*, *Nṛsimha-Nakha-stuti* and *Kanduka stuti*. The tradition does not consider *Kanduka stuti* as a stotra in the traditional list. They consider, only two of them are the stotras composed by Madhvācārya.[109] The summary of these stotras gives the nature of *stotras* of Madhvācārya.

References

1. भाष्याणां दशकं च पंचकयुतं तिस्रश्च निर्णीतयः
"विष्णोः स्तोत्रयुगं " दशप्रकरणं कल्पद्वयं च श्रुतिः ।
श्रीकृष्णामृततंत्रसारयमकं न्यायावलीर्दीपनम्
येनाकारि सदैव मध्वमुनिराट् दद्यात्सुविद्यां मम ।।

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Dr. D.N.Shanbhag, Bharat Book Depot and Prakashana, 1990, Dharwad, p.12

(Quoted in foot note)

2. Dharmaprakash Journal, Editorial by Dr. P.Nagarajrao,
Dharmaprakash publications, Madras, April 1978, p.2

3. उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयोगुणाः ।। (*Kaviprasasti*)

4. Among these VI and VIII are published works.

VI) C.M.Padmanabhacara. Chennapuri, Oriental Publishing Company Ltd., Mayurapuri

VIII) S.M.S.P Sanskrit College, Udupi 1946.

5. Dharmaprakash Journal, Editorial by Dr. P.Nagarajrao,
Dharmaprakash publications, Madras, Oct.1974, p.1

6. Quoted from : Preface to *Dvādaśa stotra* Kannada Translation by Pangri Tatachar.
Vyasasrama, Belgaum.

7. नमामि निखिलाधीश किरीटाघृष्टपीठवत् ।
हृत्तमश्शमनेऽर्काभं श्रीपतेः पादपङ्कजम् ।। D.S.I,2

8. जाम्बूनदाम्बराधारं नितम्बं चिन्त्यमीशितुः ।
स्वर्णमञ्जीरसंवीतं आरूढंजगदम्बया ।। D.S.I,3

9. उदरं चिन्त्यमीशस्य तनुत्वेऽप्यखिलं भरम् ।
वलित्रयाङ्कितं नित्यं उपगूढं श्रीयैकया ।। D.S.I,4

10. स्मरणीयमुरो विष्णोः इन्दिरावसमीशितुः ।
अनन्तमन्तवदिव भुजयोरन्तरं गतम् ।। D.S.I,5

11. शङ्खचक्रगदापद्मधराश्चिन्त्या हरेर्भुजाः ।
पीनवृत्ता जगद्रक्षा केवलोद्योगिनोऽनिशम् ।। D.S.I,6

Twentyfour forms of the deity, based on the position of the Conch, Disc, Mace and Lotus are as follows ;

Forms	Right upper	Left upper	Left lower	Right lower
a. Keśava	Conch	Disc	Mace	Lotus
b. Nārāyaṇa	Lotus	Mace	Disc	Conch
c. Mādhava	Disc	Conch	Lotus	Mace
d. Govinda	Mace	Lotus	Conch	Disc
e. Viṣṇu	Lotus	Conch	Disc	Mace
f. Madhusūdana	Conch	Lotus	Mace	Disc
g. Trivikrama	Mace	Disc	Conch	Lotus
h. Vāmana	Disc	Mace	Lotus	Conch
i. Śridhara	Disc	Mace	Conch	Lotus
j. Hṛṣīkeśa	Disc	Lotus	Conch	Mace
k. Padmanābha	Lotus	Disc	Mace	Conch
l. Dāmodara	Conch	Mace	Disc	Lotus
m. Saṇkarśana	Conch	Lotus	Disc	Mace
n. Vāsudeva	Conch	Disc	Lotus	Mace
o. Pradyumna	Conch	Mace	Lotus	Disc
p. Aniruddha	Mace	Conch	Lotus	Disc
q. Puruṣottama	Lotus	Conch	Mace	Disc
r. Adhokṣaja	Mace	Conch	Disc	Lotus
s. Narasimha	Lotus	Mace	Conch	Disc
t. Achyuta	Lotus	Disc	Conch	Mace
u. Janārdhana	Disc	Conch	Mace	Lotus
v. Upendra	Mace	Disc	Lotus	Conch
w. Hari	Disc	Lotus	Mace	Conch
x. Kṛṣṇa	Mace	Lotus	Disc	Conch

12. सन्ततं चिन्तयेत्कण्ठं भास्वत्कौस्तुभभासकम् ।
    वैकुण्ठस्याखिला वेदा उद्गीर्यन्तेऽनिशं यतः ।। D.S.I,7

13. स्मरेत् यामिनीनाथ सहस्रामितकान्तिमत् ।
    भवतापापनोदिड्यं श्रीपतेर्मुखपङ्कजम् ।। D.S.I,8

14. गोविन्दस्य सदा चिन्त्यं नित्यानन्दपदप्रदम् । D.S.I,9

15. स्मरामि भवसन्तापहानिदामृतसागरम् ।
पूर्णानन्दस्य रामस्य सानुरागावलोकनम् ।। D.S.I.10

16. Compare ; यं यं वापि स्मरन्भावं त्यजत्यन्ते कलेवरम् ।
तं तमेवैति कौन्तेय सदा तद्भावभावितः ।। *Bhagavadgita* VIII, 6

17. cf. अस्मिन् अध्याये परोक्षप्रयोगैः तत्र तु अपरोक्षतया संबोधनेन नतिनुतिकृते इति विशेषः ।
Commentary of C.M.Padmanabhacar, Chennapuri, Oriental Publishing Company Ltd., Mayurapuri p.5.

18. रमाचकोरीविधवे दुष्टदर्पोदवह्नये ।
सत्पान्थजनगेहाय नमो नारायणाय ते ।। D.S. II,2

19. चिदचिद्भेदमखिलं विधायाधाय भुञ्जते ।
अव्याकृतगृहस्थाय रमाप्रणयिने नमः ।। D.S.II, 3

20. अमन्दगुणसारोऽपि मन्दहासेन वीक्षितः ।
नित्यमिन्दिरयानन्द सान्द्रो यो नौमि तं हरिम् ।। D.S.II,4

21. अगुणाय गुणोद्रेक स्वरूपायादिकारिणे ।
विदारितारिसङ्घाय वासुदेवाय ते नमः ।। D.S.II,6

22. आदिदेवाय देवानां पतये सादितारये ।
अनाद्यज्ञानपाराय नमो वरवरायते ।। D.S.II,7

23. *An Idealistic view of life.*
Dr.S.Radhakrishnan
George Allenand Unwin (India) Pvt. Ltd., 1971, p.273.

24. Compare ; नियतं कुरु कर्म त्वं कर्म ज्यायो ह्यकर्मणः ।
शरीरयात्राऽपि च ते न प्रसिध्येदकर्मणः। *(Bhagavadgita* III,8)

25. न ततोऽस्त्यपरं जगतीड्यतमं परमात्परतः पुरुषोत्तमतः।
तदलं बहुलोकविचिन्तनया प्रवणं कुरु मानसमीशपदे ।। D.S.III,2

26. यततोऽपि हरेः पदसंस्मरणे सकलं ह्यघमाशुलयं व्रजति ।
स्मरतस्तु विमुक्तिपदं परमं स्फुटमेष्यति तत्किमपाक्रियते ।। D.S.III,3

27. यदि नाम परो न भवेत्स हरिः कथमस्य वशे जगदेतदभूत् ।
यदि नाम न तस्य वशे सकलं कथमेव तु नित्य सुखं न भवेत् ।। D.S.III,5

28. न च कर्मविमामलकालगुण प्रभृतीशमचित्तनु तद्धि यतः ।
चिदचित्तनुसर्वमसौ तु हरिः यमयेदिति वैदिकमस्ति वचः ।। D.S.III,6

29. व्यवहारभिदापि गुरोर्जगतां न तु चित्तगता स हि चोद्यपरम् ।
बहवः पुरुषाः पुरुषप्रवरो हरिरित्य वदत्स्वयमेव हरिः ।। D.S.III,7

30. निजपूर्णसुखामितबोधतनुः परशक्तिरनन्तगुणः परमः ।
अजरामरणः सकलार्तिहरः कमलापतिरीड्यतमोऽवतु नः ।। D.S.IV,1
31. यदसुप्तिगतोऽपि हरिः सुखवान् सुखरूपिणमाहुरतो निगमाः ।
स्वमतिप्रभवं जगदस्य यतः परबोधतनुं च ततः खपतिम् ।। D.S.IV,2
32. बहुचित्रजगद्बहुधाकरणात् परशक्तिरनन्तगुणः परमः ।
सुखरूपममुष्य पदं परमं स्मरतस्तु भविष्यति तत्सततम् ।। D.S.IV,3
33. स्मरणे हि परेशितुरस्य विभोः मलिनानि मनांसि कुतः करणम् ।
विमलं हि पदं परमं स्वरतं तरुणार्कसवर्णमजस्य हरेः ।। D.S.IV,4
34. विमलैः श्रुतिशाणनिशाततमैः सुमनोऽसिभिराशु निहत्य दृढम् ।
बलिनं निजवैरिणमात्मतमोभिदमीशमनन्तमुपास्व हरिम् ।। D.S.IV,5
35. स हि विश्वसृजो विभुशम्भुपुरन्दरसूर्यमुखानपरानमरान् ।
सृजतीड्यतमोऽवति हन्ति निजं पदमापयति प्रणतान् सुधिया ।। D.S.IV,6
36. परमोऽपि रमेशितुरस्यसमो न हि कश्चिदभून्न भविष्यति च ।
क्वचिदद्यतनोऽपि न पूर्णसदागणितेड्यगुणानुभवैकतनोः ।। D.S.IV,7
37. एकमूर्तिश्चतुर्मूर्तिः स्थित्यापञ्चमूर्तिकः ।
द्वादशादिप्रभेदो वा पूज्यते सज्जनैर्हरिः ।। (सुधायां उदाहृत प्रमाण)

Commentary of C.M.Padmanabhacara, p.85.

38. पाशधरार्चित शूरवरेश इति विशेषणाभ्यां कृष्णावतारकथा सूचिता ।
स्नानकाले कदाचिन्नन्दगोपो जलान्तरितो वरुणालयं जगाम ।
पितुरानयनाय श्रीकृष्णस्तत्र गत्वा वरुणालयेऽत्यतिशयतः पूजां स्वीचक्रे ।
नन्दस्सविस्मयं दृष्ट्वा श्रीकृष्णप्रभावं भूलोकागमनान्तरं स्वबन्धुवर्गेभ्यः श्रीकृष्णस्य माहात्म्यं वैकुण्ठाधिपत्यं न्यगदत् । ते तच्छ्रुत्वा वैकुण्ठं दिदृक्षवस्सन्तो भगवन्तं प्रार्थयामासुः ।।प्रभुस्तेषां तद्दर्शनं प्रददौ । यथा पाशधरार्चितः स्वानुवृत्तगोजीवानां विचित्रलोकं दर्शयामास तथाऽस्मदज्ञानं छित्वा बन्धान्मोचयित्वा वैकुण्ठयोग्यान्नः कुर्यादिति ध्वनिः ।।
Ibid., pp.89-90

39. नारायणामलकारण वन्दे कारणकारणपूर्णवरेण्य । D.S.V,3
40. माधवमाधव साधक वन्दे बाधकबोधक शुद्धसमाधे । D.S.V,4
41. गोविन्दगोविन्द पुरन्दर वन्दे स्कन्दसुनन्दन वन्दितपाद । D.S.V,5

Note; *Skanda* is Parvati's son. *Sunandana* is the janitor of Viṣṇu's abode. According to the commentary on *Dvādaśa stotra* by Sri.Visvapatitīrtha, the reading is *Sanandana* which is the name of a sage. The commentator first takes *Skanda* and *Sanandana* as referring to two distinct individuals and secondly as an epithet descriptive of Rudra. (i.e.Rudra who has a son *Skanda* befitting him in every way). But in the original text.

published with the commentary of Visvapati by the Pejāvar mutt the reading is स्कन्दमुनन्दन

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42. विष्णो स्रजिष्णो ग्रसिष्णो विवन्दे कृष्ण सदुष्ण वधिष्णो सुधृष्णो । D.S.V,5

43. मधुसूदन दानवसादन वन्दे दैवतमोदित वेदितपाद ।
त्रिविक्रम निष्क्रमविक्रम वन्दे सुक्रम संक्रमहूंकृतवक्त्र ।। D.S.V,6

44. हृषीकेश सुकेश परेश विवन्दे शरणेश कलेश बलेश सुखेश ।
पद्मनाभ शुभोद्भव वन्दे संभृतलोक भराभर भूरे ।। D.S.V,8

45. दामोदर दूरतरान्तर वन्दे दारितपारगपार परस्मात् । D.S.V,9

46. मत्स्यकरूप लयोदविहारिन् वेदविनेतृचतुर्मुखवन्द्य । D.S.VI,3

47. मत्स्यावतारे लयोदविहारित्ववेदविनेत्रत्वचतुर्मुखवन्द्यत्वकथा भागवताष्टमस्कन्धान्तिमाध्याये द्रष्टव्या ।
सा लेशत इह कथ्यते ।। Commentary of C.M.Padmanabhacara,

Chennapuri, Oriental Publishing Company, Ltd., Mayurapuri, p.111.

48. अतीते प्रळयापाये उत्थिताय च वेधसे ।
हत्वासुरं हयग्रीवं वेदान्प्रत्याहरद्धरिः ।।

Quoted in C.M.Padmanabhacar's commentary p.112

49. कूर्मस्वरूपक मन्दरधारिन् लोकविधारक देववरेण्य ।
सूकररूपक दानवशत्रो भूमिविधारक यज्ञवराङ्ग ।। D.S.VI,4

50. कूर्मावतारकथाऽमृतमथनभागे भागवताष्टमस्कन्धे द्रष्टव्या ।

Commentary of C.M.Padmanabhacara.

Chennapuri, Oriental Publishing Company. Ltd., Mayurapuri, p.112.

51. हरेर्वराहावतारो यज्ञवरांगत्वं भूविधारकत्वं हिरण्याक्षसंहारो भागवततृतीयस्कन्धे द्रष्टव्यः।

Ibid., p.115.

52. नृसिंहावतारकथा भागवतसप्तमस्कन्धे द्रष्टव्या । Ibid., p.115

53. वामनावतारकथा भागवताष्टमस्कन्धे द्रष्टव्या । Ibid., 120

54. रामभृगूद्वह सूर्जितदीप्ते क्षत्रकुलान्तक शम्भुवरेण्य ।
राघव राघव राक्षसशत्रो मारुतिवल्लभ जानकीकान्त ।। D.S.VI,6

55. परशुरामचरितं भागवते नवमस्कन्धे द्रष्टव्यं ।

Commentary of C.M.Padmanabhacara.

Chennapuri, Oriental Publishing Company,Ltd., Mayurapuri, p.121.

56. दुष्टकुलान्तक कल्किस्वरूप धर्मविवर्धन मूलयुगादे ।
नारायणामलकारणमूर्ते पूर्णगुणार्णव नित्यविबोध ।। D.S.VI,8

57. ब्रह्मेशशक्ररविधर्मशशाङ्कपूर्वगीर्वाणसन्ततिरियं यदपाङ्गलेशम् ।
आश्रित्य विश्वविजयं विसृजत्यचिन्त्या श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,2

58. धर्मार्थकामसुमतिप्रचयाद्यशेष सन्मङ्गलं विदधते यदपाङ्गलेशम् ।
आश्रित्य तत्प्रणतसत्प्रणता अपीड्या श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,3

59. षड्वर्गनिग्रहनिरस्तसमस्तदोषाध्यायन्ति विष्णुमृषयो यदपाङ्गलेशम् ।
आश्रित्य यानपि समेत्य न याति दुःखं श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII.4

60. शेषाहिवैरिशिवशक्रमनुप्रधानचित्रोरुकर्मरचनं यदपाङ्गलेशम् ,
आश्रित्य विश्वमखिलं विदधाति धाता श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,5

61. शक्रोग्रदीधितिहिमाकरसूर्यसूनु पूर्व निहत्य निखिलं यदपाङ्गलेशम् ।
आश्रित्य नृत्यति शिवः प्रकटोरुशक्तिः श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,6

62. तत्पादपङ्कजमहासनतामवाप शर्वादिवन्द्यचरणो यदपाङ्गलेशम् ।
आश्रित्यनागपतिरन्यसुरैर्दुरापां श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,7

63. नागारिरुग्रबलपौरुष आपविष्णोर्वाहत्वमुत्तमजवो यदपाङ्गलेशम् ।
आश्रित्य शक्रमुखदेवगणैरचिन्त्यं श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,8

64. सृष्टिसंहारलीलाविलासाततं पुष्टषाड्गुण्यसद्विग्रहोल्लासिनम् ।
दुष्टनिःशेषसंहारकर्मोद्यतं हृष्टपुष्टानुशिष्टप्रजासंश्रयम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,2

65. उन्नतप्रार्थिताशेषसंसाधकं सन्नतालौकिकानन्ददश्रीपदम् ।
भिन्नकर्माशयप्राणिसंप्रेरकं तन्न किं नेति विद्वत्सु मीमांसितम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,3

66. अत्ययो यस्य केनापि न क्वापि हि प्रत्ययो यद्गुणेषूत्तमानां परः ।
सत्यसङ्कल्प एको वरेण्यो वशी मत्यनूनैः सदा वेदवादोदितः ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,5

67. पश्यतां दुःखसंतानर्निर्मूलनं दृश्यतां दृश्यतामित्यजेशार्चितं ।
नश्यतां दूरगं सर्वदाप्यात्मगं वश्यतां स्वेच्छया सज्जनेष्वागतम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,6

68. अग्रजं यः ससर्जाजमग्र्याकृतिं विग्रहोयस्य सर्वे गुणा एव हि ।
उग्र आद्योऽपि यस्यात्मजाग्र्यात्मजः सद्गृहीतः सदा यः परं दैवतम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,7

69. धार्यते येन विश्वं सदाजादिकं वार्यतेऽशेषदुःखं निजध्यायिनाम् ।
पार्यते सर्वमन्यैर्न यत्पार्यते कार्यते चाखिलं सर्वभूतैः सदा ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,9

70. सर्वपापानि यत्संस्मृतेः संक्षयं सर्वदा यान्ति भक्त्या विशुद्धात्मनाम् ।
शर्वगुर्वादिगीर्वाणसंस्थानदः कुर्वते कर्म यत्प्रीतये सज्जनाः ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,10

71. अक्षयं कर्म यस्मिन्परे स्वर्पितं प्रक्षयं यान्ति दुःखानि यन्नामतः ।
अक्षरो योऽजरः सर्वदैवामृतः कुक्षिगं यस्य विश्वं सदाजादिकम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। D.S.VIII,11

72. विधिभवमुखसुरसततसुवन्दित रमामनोवल्लभ भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,2

73. अगणितगुणगणमयशरीर हे विगतगुणेतर भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,3

74. प्रचलितलयजलविहरण शाश्वतसुखमयमीन हे भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,5

75. सुरदितिजसुबलविलुलितमन्दर धरवरकूर्म हे भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,6

76. सगिरिवरधरातलवह सुसूकर परमविबोध हे भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,7

77. बलिमुखदितिसुतविजयविनाशन जगदवनाजित भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,9

78. अविजितकुनृपतिसमितिविखण्डन रमावरवीरप भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,10

79. खरतरनिशिचरदहन परामृत रघुवरमानद भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,11

80. दितिसुतमोहन विमलविबोधन परगुण बुद्ध हे भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,13

81. कलिमलहुतवह सुभगमहोत्सव शरणद कल्कीश हे भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,14

82. अखिलजनिविलय परमसुखकारण परपुरुषोत्तम भव मम शरणम् ।
शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX,15

83. सुरवन्द्याधिपसद्वर भरिताशेषगुणालम् ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,2

84. सकलध्वान्तविनाशक परमानन्दसुधाहो ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,3
85. त्रिगुणातीत विधारक परितो देहि सुभक्तिम् ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,5
86. शरणं कारणभावन भव मे तात सदालम् ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,6
87. मरणप्राणदपालक जगदीशाव सुभक्तिम् ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,7
88. सलिलप्रोत्थसरागकमणिवर्णोच्चनखादे ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,9
89. कजतूणीनिभपावन वरजङ्घामितशक्ते ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,10
90. इभहस्तप्रभशोभन परमोरुस्थरमाले ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,11
91. शतमोदोद्भवसुन्दर वरपद्मोत्थितनाभे ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,13
92. जगदम्बामल सुन्दर गृहवक्षोवर योगिन् ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,14
93. जगदागूहकपल्लव समकुक्षे शरणादे ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,15
94. परमज्ञानमहानिधि वदन श्रीरमणेन्दो ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,17
95. निखिलाघौघविनाशक परसौख्यप्रददृष्टे ।
करुणापूर्णवरप्रद चरितं ज्ञपय मे ते ।। D.S.X,18
96. सर्ववेदपदोद्गीतं इन्दिरावासमुत्तमम् ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।। D.S.XI,2
97. सर्वदेवादिदेवस्य विदारितमहत्तमः ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।। D.S.XI,3
98. इन्दीवरोदरनिभं सुपूर्णं वादिमोहदम् ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।। D.S.XI,5
99. दातृसर्वामरैश्वर्य विमुक्त्यादेरहोवरम् ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।। D.S.XI,6

100. भगवतः सर्वत्रव्याप्तत्वात् अणोरणीयान्महतो महीयान्
इत्युक्तेः भक्तानां भगवानतिसमीपः अभक्तानां अतिदूरश्च ।।

Commentary of C.M.Padmanabhacara,
Chennapuri, Oriental Publishing Company, Ltd., Mayurapuri, p.241.

101. पूर्णसर्वगुणैकार्णमनाद्यन्तं सुरेशितुः ।
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।। D.S.XI,8

102. सुन्दरीमन्दिरगोविन्द वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। D.S.XII,2

103. चन्द्रसुरेन्द्रसुवन्दित वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। D.S.XII,3

104. वृन्दारकवृन्दसुवन्दित वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। D.S.XII,5

105. मन्दारसूनसुचर्चित वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। D.S.XII,6

106. इन्दिरानन्दकसुन्दर वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। D.S.XII,7

107. मन्दिरस्यन्दनस्यन्दक वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। D.S.XII,8

108. The name *Kanduka stuti* is fancifully taken to mean that it is generally repeated by Hindu girls at the time of playing with a ball.
M.Rangacharya, descriptive catal. of Madras Govt., Oriental Library Vol. XXVI, No-14801 (Quoted from History of Dvaita School of Vedanta and its Literature. Dr.B.N.K.Sharma p.191)

109. भाष्याणां दशकं च पञ्चकयुतं तिस्रश्च निर्णीतयः
" विष्णोस्तोत्रयुगं " दशप्रकरणं कल्पद्वयं च श्रुतिः ।
श्रीकृष्णामृततन्त्रसारयमकं न्यायावलीदीपनम्
येनाकारि सदैव मध्वमुनिराट् दद्यात्सुविद्यां मम ।।

Sri Madhvācārya and His Cardinal Doctrines
Dr.D.N.Shanbhag, Bharat Book Depot and Prakashan, 1990 Dharwad, p.12
(Quoted in foot note)

CHAPTER - IV

Essence of Dvaita philosophy

In the history of vedānta philosophy, the Dvaita philosophy propounded by Madhvācārya is the most powerful reaction to the extreme idealistic, trend verging on solipsism that overtook the Advaitic philosophy preached by Śankarācārya quite four centuries earlier i.e, eighth century A.D.

Madhvācārya presents a unique type of vedānta systematizing his philosophy based on the authority of the the *Vedas*, the *Purāṇās*, the *Mūla- Rāmāyaṇa*, the *Mahābhārata* and the *Pañcarātra*.[1] Madhvācārya refuting the views of Advaita philosophy, establishes that Lord Viṣṇu is the supreme and all else in this world of realities is dependent on Him. This vital point directly names Madhvācārya's philosophy as *Dvaita vedānta*.[2] Also it is notable that Madhvācārya himself considers his vedānta to be *Sachhāstra*.[3] Which is rightly followed by his followers like Jayatīrtha (1365 - 88) and Vādirājtīrtha (1480 - 1600) etc. Vyāsatīrtha calls it *Madhvasiddhānta* or *Madhvamata*.[4] And Sāyaṇamādhava in his सर्वदर्शनसंग्रह names it as *Pūrṇaprajñadarśana*, also it is named as *Sadvaiṣnavism* by S.Subbarau, *Tattvavāda* by H. H. Sri Visveśatīrtha Swāmiji, *Pūrnabrahmavāda* by Alur Venkatarau, *Brahmādvaita* by H. N. Raghavendrachar, *Svatantra Advitīya Brahmavāda* by Dr. B. N. K Sharma and *Viṣṇu pāramya sāstra* or *Viṣṇu sarvottama siddhānta* by Dr. D. N. Shanbhag.[5] As all these names declare supremacy or Lord Viṣṇu. Thus it can be named as *Darśanarāja*.

Before entering into the study of the Dvaita vedanta, it is quite necessary to know the meaning of the word *Dvaita*. It is also to be noted that the Sanskrit term *Dvaita* and its English equivalent *Dualism* have certain association of ideas with established schools of ancient thought ; but modern thinkers interpret it in a different way.

In the words of Dogbert. D. Runes, " Dvaita is the theory which admits two independent and mutually irreducible substances."[6]

On the other hand *Dvaitavāda* stands in absolute contrast with this view. For it is said,

स्वतंत्रमस्वतन्त्रं च द्विविधं तत्त्वमिष्यते ।

स्वतंत्रो भगवान् विष्णुर्भावाभावौ द्विधेतरत् ।। (तत्वसंख्यान)

It means that there are two separate entities, the Lord Viṣṇu and the entire universe of realities of which the First is absolutely Independent and the latter is dependent on former.

Basing on Śankarācārya's statement from his commentary on the *Brahmasutras* ; द्वैतिनो हि ते सांख्या योगाश्च नात्मैकत्वदर्शिनः । (B.S.B.II,1-3)

It can be said that, even before Madhvācārya, the Dvaita vedanta was prevalent but could be veiled. The veil was removed by Madhvācārya who made the Dvaita vedanta very popular. Thus, Madhvācārya befits the honour of being the foremost propounder of the Dvaita philosophy.

Madhvācārya's philosophy is realistic, pluralistic and theistic in its character. The tenets of the Dvaita philosophy have been summarised under nine doctrines as mentioned in a well known verse which is believed to be composed by Vyāsatīrtha.

श्रीमन्मध्वमते हरिः परतरः सत्यं जगत्तत्वतो

भेदो जीवगणा हरेरनुचरा निचोच्चभावं गताः ।

मुक्तिर्नैजसुखानुभूतिरमला भक्तिश्च तत्साधनं

ह्यक्षादित्रितयं प्रमाणमखिलाम्नायैकवेद्यो हरिः ।।

The nine principles listed in this verse, are

1) हरिः परतरः = Lord Viṣṇu alone is supreme and the highest of all in every respect.

2) सत्यं जगत् = The entire universe is truly and ultimately real.

3) तत्त्वतो भेदः = The five-fold difference is fundamental.

4) जीवगणाः हरेरनुचराः = All embodied souls are servants of, and dependent on Lord Viṣṇu.

5) निचोच्चभावं गताः = These souls are inherently graded as higher and lower.

6) मुक्तिः नैजसुखानुभूतिः = Salvation is experiencing one's own bliss.

7) अमला भक्तिः तत्साधनं = The means to secure salvation is pure and sincere devotion to Lord Viṣṇu.

8) अक्षादित्रितयं प्रमाणम् =The means of valid knowledge are only three, such as perception, inference and verbal testimony.

9) अखिलाम्नायैकवेद्यो हरिः = Lord Viṣṇu is alone known by all the Vedas, as their primary meaning.

Here follows the enumeration of all these tenets ;

1 . हरिः परतरः (Viṣṇu is Supreme.)

विष्णुसर्वोत्तमत्व or supremacy of Lord Viṣṇu is the important topic which finds elucidation in almost all the works of Madhvācārya. Madhvācārya lays the greatest stress on this doctrine of the Highest principle which is both transcendent and immanent. The demonstration of this doctrine of the Highest principle and the identification of the same with Viṣṇu of the Vedic literature finds most prominent place in his various works and a great part of his works is devoted to the demonstration of this doctrine as finding complete support in the Vedas and the associated literature.

The primary and sole purpose of all the Vedic literature, is the declaration of Viṣṇu as the Highest Principle.

Every embodied soul desires to enjoy happiness, but not to experience even little sorrow. सुखं भूयात् दुःखं मनागपि मा भूयात् . But the fact is that nobody in the world gets expected happiness, nor he is able to destroy completely his sorrow inspite of his repeated efforts. This leads to the conclusion that each and evey human being is not at all

commander of his own happiness or misery. Observing this, one comes to realize the truth that the activities of all embodied souls are within the hands of some unseen force, which itself is reckoned as *Brahman, Parabrahman, Ātman Paramātman* by the seers of the *Vedas* and *Upaniṣads.*

The seers declare the truth that, origin (*Sṛṣṭi*), sustenance (*Sthiti*), dissolution (*Laya*), control (*Niyamana)*, knowledge (*Jñāna*), ignorance (*Ajñāna*), bondage (*bandha*) and liberation (*Mokṣa*) take place according to the will of Lord Hari.[7]

The following authoritative texts proclaim Supremacy of Lord Viṣṇu.

i) अग्निर्वै देवानामवमो विष्णुः परमः।(ऐतरेय ब्राह्मण I,1) Agni is the lowest and Viṣṇu is the Highest among gods;

ii) ईशावास्यमिदं सर्वम् ।(ईशोपनिषद् I)' The entire universe is indwelt by Lord Hari ;

iii) एष सर्वेषु भूतेषु गूढोऽऽत्मा न प्रकाशते ।(कठोपनिषद् III,12)" God is dwelling invisible in all beings and hence is not manifest."

iv) यतो वा इमानि भूतानि जायन्ते । येन जातानि जीवन्ति यत्प्रयन्त्यभिसंविशन्ति । तद्विजिज्ञासस्व । तद् ब्रह्म ।। (तैत्तिरीय उपनिषद् III,1)

' That of whom these things are born, by whom when born they live, into whom they go and dissolve, desire to know that and that itself is Brahman ;

v) अहं कृत्स्नस्य जगतः प्रभवः प्रलयस्तथा ।
मत्तः परतरं नान्यत्किंचिदस्ति धनञ्जय ।।
मयि सर्वमिदं प्रोतं सूत्रे मणिगणाइव । *(Bhagavadgīta* VII,6-7)

' I am the Creator and Destroyer of the whole universe. There is none else O Dhanañjaya higher than My self ; all this is woven upon Me like a number of pearls upon a thread ;

vi) द्रव्यं कर्म च कालश्च स्वभावो जीव एव च ।
यदनुग्रहतः सन्ति त सन्ति यदुपेक्षया ।।(*Bhāgavata* II,10,12)

' Matter, Action or Destiny. Time, Innatenature and Embodied soul exist only by His grace and cease to exist when He ignores them.

Some of the scriptural passages quoted above clearly proclaim the overlordship of Viṣṇu. Some more are given below ;

vii) नामानि सर्वाणि यमाविशन्ति तं वै विष्णुं परममुदाहरन्ति । (भाल्लवेयश्रुति, ब्रह्मसूत्रमध्वभाष्य, 1, i, 1)

' That Lord is said to be Viṣṇu whom all the words by their connotation, declare . '

viii) परं पदं वैष्णवमामनन्ति । (भागवत II, ii, 8)

' Lord Viṣṇu's is declared to be the Highest abode ;

ix) नारायणपरा वेदा देवा नारायणाङ्गजाः ।
नारायणपरा लोका नारायणपरा मखाः ।।
नारायणपरो योगो नारायणपरं तपः ।
नारायणपरं ज्ञानं नारायणपरा गतिः ।। (भागवत II,V, 15-16)

' Nārāyaṇa (Lord Viṣṇu) is the goal of the Vedas ; The gods have sprung from the limbs of Nārāyaṇa. All things have Nārāyaṇa as their goal. All sacrifices are meant to please Nārāyaṇa. Nārāyaṇa is the ultimate object of all Yoga. All austere penance is intended to propitiate Nārāyaṇa. All wisdom is directed towards Nārāyaṇa. All paths lead to Nārāyaṇa.

x) अनात्तत्वादनात्मान ऊनत्वाद्गुणराशितः ।
अब्रह्माणः परे सर्वे ब्रह्मात्मा विष्णुरेव हि ।।
स हि सर्वगुणैः पूर्णः तदन्ये तूपचारतः ।।

(Quoted by Kasi Acarya in his gloss on *Nyāyasudha*)

' As all other deities are not independent they are not their own masters ; as they are not full of virtues they are not Brahmans. Viṣṇu alone is Brahman and Independent because only He is full of all virtues, others are called Brahmans secondarily.'

Madhvācārya has elaborated the doctrine Viṣṇu is Supreme' in his Prakaraṇa works and also in his Stotra works. His highly convincing work *Viṣṇutattvavinirṇaya* categorically establishes supremacy of Lord Viṣṇu.[8] He says the final purport of all Vedic scriptures is the supremacy of Viṣṇu ; for which he quotes the approval of the *Gīta* ;

a. द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च ।
क्षरः सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते ।।
उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः ।
यो लोक त्रयमाविश्य बिभर्त्यव्यय ईश्वरः ।। (भगवद्गीता XV, 16-18)

'There are two main entities ; *kṣara* and *Akṣara*. All beings right from Brahma are *kṣara* (having perishable bodies). Goddess Lakṣmi, the unattached, is the *Akṣara*, (having imperishable body), I am the supreme Being, distinct from these two. As such I am called *Paramātman* or the Highest self. I am the Inexhaustible Lord and support all the three worlds having pervaded them. Since I transcend the *kṣara* and since I am superior to even the *Akṣara*, I am glorified in the *pauruśeya* texts (i.e in human compositions) and in the Vedas (i.e divine revelation) as *Puruṣottama*.

b. सर्वोत्कर्षे देवदेवस्य विष्णोर्महातात्पर्यं नैव चान्यत्र सत्यम् ।
अवान्तरं तत्परत्वं तदन्यत्सर्वागमानां पुरुषार्थस्ततोऽत ।। (पैङ्गिश्रुति quoted in the VTN p.24)

' All the scriptures have as their supreme purport the greatness of Viṣṇu, the God of gods, over all else. They have no other theme. All else they may speak about is their secondary import contributory to the main theme. This is so because the ideal of life is realizable only through this knowledge of the greatness of Viṣṇu over all else. Such is the truth.'

c. मुख्यं च सर्ववेदानां तात्पर्यं श्रीपतेः परम् ।
उत्कर्षे तु तदन्यत्र तात्पर्यं स्यादवान्तरम् ।। (महावराह quoted in VTN p.25)

' The great and primary purport of all the Vedas is the greatness of Śrīpati. Their

reference to other matters is secondary.'

d) सर्वज्ञं सर्वकर्तारं नारायणमनामयम् ।
सर्वोत्तमं ज्ञापयन्ति महातात्पर्यमत्र हि ।।
सर्वेषामपि वेदानां इतिहासपुराणयोः ।
प्रमाणानां च सर्वेषां तदर्थं चान्यदुच्यत ।। (नारदपुराण quoted in VTN p.13)

' All the Vedas, Itihāsa, Purāṇa, and all other sources of knowledge, impart knowledge about Nārāyaṇa as Omniscient, as the creator of all, as flawless and as surpassing all. They have as their great purport this teaching ; whatever else is mentioned in them is subsidiary to this purport ;

Moreover, as Madhvācārya has shown, the word *Brahma* connotes *Viṣṇu*. In this connection Dr. B.N.K. Sharma writes " save for the immediate partiality for 'Viṣṇu' which is the result of theological exigencies, these are lofty sentiments of which the greatest theists of the world may be proud and to which any Mystic might rise in moments of highest divine ecstacy. When one recalls that Viṣṇu stands only for the Highest Being, there is no difficlty in admiring the dizzy heights of mysticism to which Madhva rises in these contexts."[9]

In the words of Dr. D.N. Shanbhag " It is a fact that the etymological meanings of both Brahman and Viṣṇu establish that both the terms denote God or the Highest Being ;

1. बृहत्वाद् ब्रह्म । points out that Brahman is All - pervading.
2. व्यापकत्वाद् विष्णुः । वेवेष्टि व्याप्रेति इति विष्णुः।। show that Viṣṇu is All - pervasive.[10]

But the problem of the identity between the two denotations arose because of the less number of hymns devoted to Viṣṇu in the *Ṛgveda*. In this connection, the warning sounded by Aurobindo deserves attention ; " The importance of the Vedic gods has not to be measured by the number of hymns devoted to them or by the extent to which they are

invoked in the thoughts of the Rishis, but by the functions which they perform."[11]

And Dr. A.B. Keith remarks ; " It would be impossible to deny to Viṣṇu the position of a great god in the period of the *Ṛgveda*."[12] After examining pertinent evidences Dr. B.N.K. Sharma concludes, " From the beginning, then Viṣṇu appears to have been marked out for a great future. The first line of the *Aitareya Brāhmaṇa* of *Ṛgveda* ;

अग्निर्वैदेवानामवमो विष्णुः परमः । तदन्तरा सर्वा देवताः bears testimony to the fact that by the close of the *Ṛgvedic* period, Viṣṇu had definitely come to be accepted as the head of the Vedic pantheon.

Madhvācārya, being a true religious reformer composed *Stotra* type of work viz., *Dvādaśa stotra* and rightly asserted his vedantic principles in it.

The very first verse of *Dvādaśa stotra* runs in anustubh metre. ;

वन्दे वन्द्यं सदानन्दं वासुदेवं निरञ्जनम् ।
इन्दिरापतिमाद्यादि वरदेश वरप्रदम् ।।

The first part of the verse proclaims Vāsudeva as सदानन्दम् ' one who has eternal happiness" and निरञ्जनम् '[13] devoid of all blemishes ; which throws a flood of light on the supremacy of Viṣṇu , which is governed by गुणपूर्णत्व full of all auspicious qualities' and दोषदूरत्व ' devoid of all defects ; The adjective सदानन्दं in the verse suggests Vāsudeva is full of अप्राकृत आनन्दादि virtues.[14]

In the second part of the verse Madhvācārya states that supreme Lord is superior to Goddess Lakṣmi, who is superior to Brahma, Rudra and other gods.[15] According to Viśvapati commentary on *Dvādaśa stotra*, Viṣṇu is supreme because of following reasons ;

अतः पारतन्त्र्यादिदोषरहितैश्वर्याद्यनन्तकल्याणगुणपूर्णत्वेन वरदेशवरप्रदत्वाद्युपपत्तेः
विष्णोः सर्वोत्तमत्वं ततो वन्द्यत्वं च युक्तमिति भावः।(विश्वपतिटीका I,2)

' Viṣṇu is supreme since, He is Independent, is full of virtues like auspiciousness and happiness and bestower of boons on boon - giving gods such as Brahma and others.'

And one more commentator, C. M. Padmanabhacar of Coimbatore writes ;

अप्राकृतानन्दोपलक्षितसकलगुणपूर्णत्वात् निर्दोषत्वात्, इन्दिरापतित्वेनात्युत्कृष्टत्वात् महतां ब्रह्मादीनांमप्यभीष्टप्रदत्वात् वन्द्योत्तमं वासुदेवं वन्दे इति भावः ।

(C.M.Padmanabhacara's commentary p.5)

So, these qualities viz., blemishlessness, treasure of all auspicious qualities and granting of boons on boon-giving lords, declared only Lord Viṣṇu is supreme.

The very first verse of *Dvādaśa stotra* contains the gist of *Brahmasutras*, written by Vedavyāsa. The adjectives सदानन्दं eternal happiness and निरञ्जनम् devoid of blemmishes indicates the purport of first two chapters सदावन्द्यं contemplating upon the Lord with complete devotion with detachment is the gist of the third chapter. And the आद्यादिवन्द्येश वरप्रदम् bestower of boons on boon-giving lords denotes the substance of the fourth and the final chapter of *Brahmasutras.*[16]

From the second verse onwards, Madhvācārya, extols Lord's feet to face separately in ornate anustubh metres, But in the concluding verse of the chapter Madhvācārya gives an order to the devotees.

सन्ततं चिन्तयेनन्तमन्तकाले विशेषतः ।

One should meditate upon Ananta always in a special way at the time of departure from this world. The reason why man should meditate upon the God specially at the time of death is breifly given by Lord Kṛṣṇa in his *Bhagavadgīta*.

अन्तकाले च मामेव स्मरन्मुक्त्वा कलेवरम् ।
यः प्रयाति स मद्भावं याति नास्त्यत्र संशयः ।। (VIII,5)

He who while casting off the body, remebers Me only and departs leaving the body, enters into Me; of that there is no doubt.

Madhvācārya exclusively impressed by the ideas of *Bhagavadgīta* has ordained his followers to remeber the Lord at the end which will lead them to final bliss. But one can get remembrance of Viṣṇu only when he is remembered always.

स्मर्तव्यः सततं विष्णुः विस्मर्तव्यो न जातुचित् ।

The second chapter describes the Lord as sanctuary of the worthy travellers travelling wearily the path of worldy existence and is metaphorically described as an incomprehensible house holder.

The third chapter expounds and epitomises the principle tenets of Dvaita vedanta in a very cogent manner and valid reasoning. The eight verses in totaka vṛtta are rightly called हर्यष्टकम्. The first verse declares the lord is supreme and preaches karma theory in a dare dashing manner.

कुरु भुंक्ष्व च कर्म निजं नियतं हरिपादविनम्रधिया सततं ।
हरिरेव परो हरिरेव गुरुः हरिरेव जगत्पितृमातृगतिः ।।

"With your mind absorbed in all humility in the feet of Hari, always do your duty worthy of your station in life uninterruptedly and enjoy its ordained fruits according to your capacity .Hari alone is supreme. Hari alone is the preceptor. Hari alone is the father the mother and the refuge of the universe."

The nature and destiny of man is setforth in these lines. If one wants to lead meaningful and religious life, he should do the duties ordained to him worshipping the Lord with intense devotion.[17] Madhvācārya advises every-body to work hard and have a fruit accordingly. The word कुरु denotes that it is obligatory for all of us to act. Madhvācārya wants all of us to work hard and earn by the grace of the Lord the fruits of our activity. It is impossible for human beings to remain still even for a moment. [*Bhagavadgīta*, III.4]

The Ācarya is quite opposed to the philosophy of *Do - Nothingism*.This philosophy of 'activism' is in close confirmity with the counsel of Lord Kṛṣṇa to distressed

Arjuna on the battlefield.

There is a principle that, We get what we work for. Man cannot escape the results of his acts, according to the merit. One must perform, one's duty in the spirit of humility विनम्रधिया i.e offer it to the lotus feet of Nārāyaṇa.

The author of the *Bhagavadgīta* is emphatic in his emphasis and assertion of the superiority of *Karma* theory as against the non-performance of action and giving up of all activities.

In brief Madhvācārya brings forth the theory of *Karma* which is the prime purport of the *Bhagavadgīta*, in the first line.

हरिरेवपरो ..... । Hari alone is supreme none other in the cosmos is adorable as Hari is, since He is superior to Goddess Lakṣmi who represents *Akṣara tattva.*[18]

The Lord is the Father and Mother of the universe,[19] the giver of life and the giver of knowledge to the world. He and He alone is the goal and none else. Madhvācārya emphasises the word एव again and again to declare Hari is the only supreme Lord none other else. Hence the Lord alone can release us from the chain of *saṃsāra,* which is the full of miseries and bestow with eternal bliss, salvation.

Madhvācārya has admitted that one must do one's duty with utmost obedience in the Lord's feet ; Here he gives the reason; न ततोऽस्त्यपरं जगतीड्यतमं परमात्परतः पुरुषोत्तमतः ।

There is none other in the world more adorable than Puruṣottama the supreme over the most excellent ; Lord Hari is superior to Goddess Lakṣmi. Who is superior to Brahma, Rudra and others who are *kṣara puruṣās.*[20]

So Madhvācārya asks us to give up the thoughts about worldly perishable things and spend valuable time in devotion and worship of Lord Hari.

तदलं बहुलोकविचिन्तनया प्रवणं कुरु मानसमीशपदे ।

'Therefore, enough of cogitating on many mundane matters. Do incline your mind towards the feet of the Lord ;

C.M. Padmanabhacar says लोकस्थधनभुवनादिबहुपदार्थ विचिन्तनया किं प्रयोजनम् ।

Hence concentrate your mind on supreme Hari, so that it results in something better in the end.

Continuing commenting on the same verse, C. M. Padmanabhacara says, देहधारणोपयुक्ततया आहारादिसंपादने ईषच्चिन्तनं महात्मनामपि सम्भवतीति भावेन विचिन्तनयेत्युक्तं । तथा च विशेषचिन्तनमयुक्तमिति हृदयं ।

It is very difficult to give up all the thoughts of mundane matters, to breathe in this world, one has to think daytoday matters. Madhvācārya does not say that one should not think of mundane matters but he argues that no importance be given to mundane matters.

In the furthur verse Madhvācārya actually laments over the foolishness of people. Who do not pray to the Lord when they are assured that their sins are all washed off by a mere attempt to think of Him.

यततोऽपि हरेः पदसंस्मरणे सकलं ह्यघमाशुलयं व्रजति ।
स्मरतस्तु विमुक्तिपदं परमं स्फुटमेष्यति तत्किमपाक्रियते ।।

" Whosoever even attempts at meditation upon the feet of Hari, gets his entire sins destoryed immediately. The supreme state of final emancipation will certainly come to him who meditates. Therefore why is that relinquished ?

Madhvācārya asks that salvation which is supposed to be the final bliss is acquired by meditation. So the Ācarya lays down a very easy way for the grace of the Lord.

Here the next verse is composed by the Ācarya in anticipation of a doubt in the readers mind that, whether this statement is admitted by Madhvācārya out of his own experience or is it what is said in scriptures so he declares ;

श्रुणुतामलसत्यवचः परमं शपथेरितमुच्छ्रितबाहुयुगं ।
न हरेः परमो न हरेः सदृशः परमः स तु सर्वचिदात्मगणात् ।।

"Madhvācārya proclaims with his uplifted arms that 'There is none superior to Hari ; there is none equal to Hari. Verily he surpasses the host of all sentient selves."

This makes it clear that the Ācarya proclaims this out of his own experience based on the authority of right scriptures.[21]

Here सत्यवचः means the words of Vedavyāsa, C, M. Padmanabhacara in his commentary quotes a stanza from *Kūrma purāṇa* ;

सत्यायामभवत्सत्यः सत्यरूपो जनार्दनः । (p.47)

Hence अमलसत्यवचः means pure and true utterance of Vedavyāsa.

Madhvācārya refuting other schools of vedānta establishes that Viṣṇu is supreme, hence He is to be always meditated upon ;

C. M. Padmanabhacara exmplifies the fact that ;

तत्र देहमात्रं चैतन्यविशिष्टं आत्मशब्दोदितमिति प्राकृतजनाः लौकायतिकाश्च प्रतिपन्नाः । इन्द्रियाण्येवात्मेत्यपरे । मनइत्यन्ये । क्षणिकं विज्ञानमात्मेत्येके । शून्यमित्यपरे । भोक्तैव केवलं आत्मा न कर्तेति केचित् । आत्मैव परमार्थसन् तदतिरिक्तं सर्वं मिथ्येत्यन्ये । अस्ति जीवजडात्मक प्रपञ्चव्यतिरिक्त परमात्मा स तु पशुपतिरिति शैवाः । तदेतत्सर्वं असङ्गतं हरिरेव सत्यज्ञानानन्दः सकलगुणपूर्णः सत्यप्रपञ्चनियामकसर्वेश्वर इति स्थापयितुं शक्नोमीति शिष्यसुजनदार्ढ्यार्थमेवमाचार्यैः कथितं ।। (p.49)

In the fifth verse Madhvācārya inserted a *Vyatirekānumāna* to prove that Viṣṇu is supreme.

यदिनाम परो न भवेत्स हरिः कथमस्य वशे जगदेतदभूत् ।
यदिनाम न तस्य वशे सकलं कथमेव तु नित्यसुखं न भवेत् ।।

"If indeed, Hari should not be supreme, how did the universe come under His control ? If, verily, the entire universe should not be under His control, truly why should not eternal happiness be its lot." ?

After proclaiming Lord Viṣṇu is supreme in the previous verse, a question arises, that who is the creator of this world, the ordinary man जीवात्मा or the supreme God परमात्मा. Ācarya has composed this verse to answer them. The argument goes thus ; If there is no God how did the world come into existence. If it is assumed that the world is created by a single individual, then there should be complete happiness as no one invites sorrow in this world. But for one and all of us the experience falsifies this, so it follows that the Lord created the world.

Madhvācārya puts the argument in a hypothetical form. The commentary on this verse by C. M. Padmanabhacara deserves mention here ;

व्यतिरेक्यनुमानमुखेन विष्णुस्सर्वोत्तमत्वं दर्शयत्यस्मिन्श्लोके ।

यदि विष्णोः परत्वं न स्यात् तर्हि जगतः तदधीनत्वं न स्यात् हरेर्जगत्स्वामित्वं च न स्यात् । अस्ति तु हरेः जगत्स्वामित्वं अतस्सिद्दं तस्य सर्वोत्तमत्वं इति पूर्वार्धश्लोके दर्शितो न्यायः । यदि पर्वतो निर्वन्हिस्यात् तदा निर्धूमः स्यात् । स न निर्धूमः तस्मान्ननिर्वन्हिरिति यथा । भगवतः जगत्स्वामित्वं नाङ्गीक्रीयते तन्नानिष्टमस्माकं इति यद्युच्यते तस्योत्तरं उत्तरार्धे कथितं । जगतो भगवदधीनत्वाभावे स्वतन्त्रं स्यात् जगत् स्वतन्त्रत्वे तु नित्यसुखित्वेन भाव्यं । तथा च सर्वेषां प्राणिनां सदा सुखानुभवः स्यात् । एतत्तु नास्ति । यत्र स्वतन्त्रत्वं तत्र सर्वसुखित्वमिति व्याप्तिबलात् जगत् न स्वतन्त्रं सर्व सुखित्वाभावात् इति भगवद्वशत्वमनुमीयते । तदनन्तरं हरिः सर्वोत्तमः स्वतन्त्रत्वात् व्यतिरेकेण देदत्तवत् इति सर्वोत्तमत्वं चानुमीयते । इतरव्यपदेशाद्धिताकरणादि दोषप्रसक्तिः इति सूत्रोक्तन्यायानुसारेणोक्तमाचार्यैः ।।[22]

It is clear that Madhvācārya, by each and every angle, made efforts to prove that Viṣṇu is supreme and he did it successfully. It is a rare case that a stotra has got elements of inference.

The fundamental principle Viṣṇu is supreme, is reflected in furthur chapters too;

In the first verse of the fourth chapter gives a brief account of the supreme and declares His greatness.

निजपूर्णसुखामितबोधतनुः परशक्तिरनन्तगुणः परमः ।

'Lord's body is an embodiment of innate infinite bliss and boundless consciousness, who is Omnipotent and has inexhaustible attributes. The Lord's body is of joy and ānanda, and not of blood and flesh as in the case of ordinary men.[23]

The Lord has got undaunted power, परशक्तिः;

परास्यशक्तिर्विविधैव श्रूयते स्वाभाविकी ज्ञानबलक्रियाचेति ।

विचित्रशक्तिः पुरुषः पुराणो न चान्येषां शक्तयस्तादृशाःस्युः ।। (श्वेताश्वतर)

The God is supreme since He has supreme power.

The adjectives, सुखरूपिणमाहुरतो निगमाः and स्वमतिप्रभवं जगदस्य यतः go to prove the supreme God has a nature of bliss for which he quotes right scriptures.[24]

This universe is the creation of the supreme God and He does not have any purpose behind it, so says *Brahmasutra* ; ॐ लोकवत्तु लीलाकैवल्यम् ॐ ।

Madhvācārya again quotes a verse from *Nārāyaṇa saṃhita* to justify the above idea ;

सृष्ट्यादिकं हरेर्नैव प्रयोजनमपेक्ष्यतु ।

कुरुते केवलानन्दाद्यथामत्तस्य नर्तनं ।।

So he logically proves that Viṣṇu has created this varied world which includes animate and inanimate things which requires superb energy and skill which goes to show Viṣṇu is supreme.

In the third verse of the fourth chapter Madhvācārya, with the help of inference, proves the supremacy of the Lord.

विष्णुः परशक्तिः अनन्तगुणश्च बहुचित्रजगत् बहुधाकरणात् ।

The Lord is Omnipotent and is of infinite attributes because He creates the world mutifariously containing many wonders.

It is quite essential that the world containing various wonders is created by the God who possesses supreme power and skill.

Madhvācārya advises devotees to purify their mind and other sence organs. So that one can easily meditate upon Viṣṇu unperturbed. The word स्वरतं in the next verse is quite significant ; it shows the joy of Viṣṇu is not dependent, it is independent. He finds joy in himself, thus He is supreme.

स्वे महिम्नि प्रतिष्ठितः। स्वस्मिन् रतः-स्वरतः तं

This goes to prove that, the Lord does not depend on anybody to experience His joy. The same word स्वरत has been again used by Madhvācārya in his second verse of *Mahābhārata - Tātparya - Nirṇaya*;

आसीदुदार गुणवारिधिरप्रमेयो ......लक्ष्मीभुजान्तगतस्वरतोपि चाग्रे ।[25]

In the seventh verse of the fourth chapter, Madhvācārya declares that nobody is equal or superior to Viṣṇu who is by nature, full of perfect pure infinite adorable attributes and knowledge.

परमोऽपि रमेशितुरस्य समो न हि कश्चिदभून्न भविष्यति च ।

No one even though eminent was equal in the past nor will be in the future.

All this is sufficient to prove that there is no need of showing any sense of partiality for Viṣṇu to extol Him as Madhvācārya has done. The fact is ; Viṣṇu by His very nature commands the highest place and universal reverence and devotion from every objective thinker and seeker of final emancipation. And a thorough study of the contribution of Madhvācārya to Indian philosophy, reveals clearly that he was an objective thinker par excellence.

So, the first cardinal doctrine of Madhvācārya is हरिःपरतरः Viṣṇu is Supreme.

2) सत्यं जगत् The world is real.

The second cardinal doctrine of Madhvācārya is that this entire universe is truly and ultimately real. The ultimate reality of this material world is one of the much discussed topics in vedanta metaphysics. And Madhvācārya, on the basis of the *pramāṇas*

holds the reality of this world consisting of the sentient souls and insentient matter with all its effects.

Madhvācārya declares सत्वं चास्य अनुभूतितः ।[26] The firm foundation on which the ultimate reality of this world depends is *anubhūti* or consolidated human experience.

The reality of world experience follows as a consequence of the acceptance of the doctrine of *sākṣi*[27] and the implications of the doctrine of *pramāṇa*. It means that the facts known by the material sense-organs should be ascertained regarding their validity by human experience and when once they are thus ascertained then they should be accepted as valid.

Śankarācārya while writing his *Gītābhāṣya* writes न हि श्रुतिशतमपि शीतोऽग्निरप्रकाशो वेति ब्रुवन्प्रामाण्यमुपैति । (XVIII,66)

'Even a hundred scriptural statements can not be authoritative when they say that fire is cold or without light ;

Hence, regarding validity of such experienced facts. Madhvācārya lays down the rule to be followed by all true - lovers of truth ;

i) Nothing is valid which goes against one's intuitive knowledge.[28]

ii) The scripture can have no validity if it contradicts experience.[29]

Primarily, all agree that understanding a rope as a serpent or a conch - shell as a piece of silver is an illusory experience. These cases are confirmed by our own stronger evidences. Madhvācārya clarifies ;

शुक्त्यादेः रजतत्वादिप्रतीतेरपि बलवत् प्रत्यक्षविरुद्धत्वादेव भ्रमत्वम् । VTN pp.31-32

'The perception of things like a piece of shell as silver is determined to be an illusion only because it contradicts verystrong perceptual evidence and not by a mere logic.'

The same is the case when a rope is mistaken for a serpent. When one goes near it and picks it up and comes to know that it is not silver but it is a shell. Hence Madhvācārya aseerts that, it is a fact that nobody has ever experienced this world to be illusory.

Secondly, if any body still persists obstinately to contend that the world of exerience is illusory, Madhvācārya cautions them that in case they will have to accept the ultimate reality of not one, but two worlds. This is what he states ;

भ्रान्तिकल्पितत्वे च जगतः सत्यं जगद्द्वयमपेक्षितम् ।
न हि सत्यशुक्तेः सत्यरजतस्य तयोः सादृश्यस्य चाभावे भ्रान्तिर्भवति । ......
अधिष्ठानं च सदृशं तथ्यवस्तुद्वयं विना ।
न भ्रान्तिर्भवति क्वापि स्वप्नमायादिकेष्वपि ।।
मनस्यां वासनायां तु बहिर्वस्तुत्वकल्पनम् ।
स्वाप्नो भ्रमश्चमायायां कर्तृदेहादिवस्तुषु ।।
चतुरङ्गबलत्वादिकल्पनं भ्रम इष्यते ।
न भ्रान्तिकल्पितं विश्वमतो विष्णुबलाश्रयमिति ।। (ब्रह्मवैवर्ते VTN pp.29-30)

'If the world is considered to be a product of illusion, then one would have to accept two real worlds. There cannot be any illusion of shell- silver in the absence of a real conch - shell, a real piece of silver and similarity between the two. There is no illusion any where without two real objects one serving as the substratum and the other as the archetype.'

According to Madhvācārya, those who hold this world to be a product of illusory experience forget the fundamental and essential phenomenon governing all cases of illusion.

Rightly does R. N. Sarma point out ; 'If the illusion of the cosmos is to be sustained, it is obligatory on the part of the absolutist to point out the substratum and superstructure. In a microcosmic matter like the illusory perception of shell as silver,

shell and silver resemble one another. In macrocosmic or cosmic illusions cosmos can resemble only another cosmos but not chaos. The substratum also will have to be a cosmos. Then superstructure will have to be a cosmos. Then it may be possible to detect some resemblance between the two . In his anxiety to establish that the universe is illusory existence, the absoultist has reached the unenviable position that there are indeed two real first rate universes which will have to serve as substratum and superstructure of the illusory experience of the cosmos, or of the illusion of the cosmos. This admission is obligatory. It can not be brushed aside. Otherwise, no illusion can be satisfactorily accounted for. If the logical consequences are such as to entail they indeed are such acceptance of two real universes by one who fights hammer and tongs to establish the illusoriness of the universe in which we live, move and have our being, all philosophy is loves labour lost. The establishement of the very thesis of the illusoriness of the universe, ipso facto implies the acceptance of two universes - one as a substratum and other as superstructure.'[30]

Thus Madhvācārya concludes the reality of this material world on the basis of the intuitive experience of one and all, and also on the evidence of logical reasoning. This conclusion of Madhvācārya has the support of the authoritative scriptures, which are quoted by him in his works ;

i) विश्वं सत्यम् । (ऋग्वेद II, 24,6)

'The world is real.'

ii) यच्चिकेत् सत्यमित् । तन्न मोघम् ।। (Ibid,X,55,6)

'God's creation is all real ! not false.'

iii) कविर्मनीषी परिभूः स्वयंभूर्यथातथ्यतोऽर्थान् व्यवधाच्छाश्वतीभ्यः समाभ्यः ।। (ईशोपनिषद्)

'God is Omniscient, the controller of all minds, Omnipresent and Independent. He created real things in their proper forms eternally.'

iv) यतो वा इमानि भूतानि जायन्ते ।। (तैत्तिरीय उपनिषद् III,1)

'All beings are born of God.'

v) ॐ जन्माद्यस्य यतः ॐ । (ब्रह्मसूत्र I,i,2)

'The origin & c of this universe are from God.'

vi) प्रकृतिं पुरुषं चैव विद्धयनादी उभावपि ।

विकारांश्च गुणांश्चैव विद्धि प्रकृतिसंभवान् ।। *Bhagavadgīta* XIII, 19

'Know that both insentient matter and sentient souls are beginningless (and hence eternally real) and also that both the effects and guṇas are products of matter (and hence to be real).'

Thus Madhvācāryas firm conclusion regarding reality of the universe is not disagreed by any scriptural statement.

Furthur even Inference supports this view of the world's reality. The syllogistic reasoning can be as follows ;

i) विश्वं परमार्थसत् अनादित्वात् ब्रह्मवत् ।

'The universe, like Brahman is ultimately real because of beginninglessness.'

ii) विश्वं सत्यं साक्षिवेद्यत्वात् आत्मवत् ।

"The universe, like the embodied soul is real because it is comprehended by *sākṣin*.'

Madhvācārya, in his famous work *'Prapañcamithyātvānumānakhaṇḍana* has proved that no inference does help to prove the unreality of the world.

Hence all the pramāṇas - *Anubhuti, Pratyaksa, Anumāna* and *Āgama* prove the reality of the world.

This tenet, 'reality of the world' has been inserted by Madhvācārya in his stotra eventually.

i) God Viṣṇu alone is the creator of the universe and He and He only is the protector. While eulogizing the limbs of divine Lord in the first chapter Madhvācārya made it

clear that ;

पीनवृत्ताजगद्रक्षा केवलोद्योगिनोऽनिशम् । (D.S.I,6)

'The supple and round arms of Hari which are engaged protecting the universe always.'

Here one can logically prove that the world is real. The supreme God protects this world. Since it is real and experienced as real by one and all. It is not the case that God protects an unreal world. The protection of an unreal world is a negative statement, thus the divine Lord protects this universe because it is real.

ii) चिदचिद्भेदमखिलं विधायाधायभुञ्जते । D.S.II,3

'The supreme has created the entire universe constituted of sentient and non-sentient entities and maintains it and ultimately withdraws it.'

This verse, which declares creation, sustenance and dissolution are by the supreme God, establishes God as the creator of the real universe.

iii) In the sixth verse of the third chapter Madhvācārya refutes the views of the systems of philisophy regarding original cause of the universe.

न च कर्मविमामल कालगुण प्रभृतीशमचित्तनु तद्धियतः ।
चिदचित्तनुसर्वमसौतु हरिः यमयेदिति वैदिकमस्तिवचः ।।

" Action, nescience, afflictions, time, constituents of prakṛti, innate disposition, and others can not all be sovereign causes. For, it is well known that these are of nonsentient nature, verily, this Hari does control the entire universe of sentient and non-sentient forms, such is the scriptural statement."

There is no denying it that our souls are endowed with some power. The claim of *Karma, Vima, Kāla, Guṇa* etc as being the cause of the universe is condemned for they are inanimates; inanimate cannot be the causes for animate beings, so the supreme Lord is the cause of the entire universe which is really real.

iv) बहुचित्रजगद् बहुधारकरणात् परशक्तिरनन्त गुणः परमः । (D.S.IV,3)

'By virtue of His creating multifariously the world containing many wonders, He is Omnipotent and is of infinite attributes."

The God creates the world which comprises many wonders, is experienced real by each and every one living in this world.

Hence one can also consider, on the basis of one's experience that the world serves one's purpose, that one cannot hold the world to be similar to the shell-silver because the world is serving one's purpose, where as the shell-silver does not. No purpose is served by the illusory shell-silver, where as all goals of human life are served by the world experienced by us.

Thus Madhvācārya affirms on the firm basis of the *pramāṇas*, that the world is real, which is his second doctrine.

3. तत्त्वतो भेदः

'Difference is Fundamental and Foundational.'

Madhvācārya's most unique doctrine, on which his philosophy is based is तत्त्वतो भेदः and it is not only component of reality but also its very essence. It is like this that 'To know a thing is to know it as distinct from all others, in a general way, and from some in a particular way.'[31]

The gradation, superiority and inferiority necessarily depends upon fundamental difference. Thus Madhvācārya states five fold difference ; viz as between.

a) Brahman and sentients.

b) Brahman and insentient realities.

c) among sentients, from one another.

d) between sentient and insentient. and

e) between one insentient and the other.[32]

In the words of B.A.Krishnaswamy Rao, 'The relation between the three entities (*tatwatraya*) viz., Iśwara, *chit*, (animate beings) and *achit*(inanimate matter) is a matter of fundamental speculation in all the systems of Indian philosophy. The relation is conceived of in different ways in the different systems. Advaita regards the *chit* as non-different from Iśwara or Brahman and the *achit* as mere illusion lacking in substance. Visiṣṭādvaita regards the *chit* and *achit* as the modes of Brahman and therefore non-different from Him. The Bhedābheda schools regard the relation as one of difference and of non-difference as well. Sri Madhvācārya, however regards the world of animate and inanimate beings as essentially different from Him, and essentially different from one another. In fact Sri Madhvācārya adumbrates five-fold difference (*pañcabheda*) between any two of the three entities viz., between Iśwara and the individual soul (*chit*), between Iśwara and inanimate matter (*achit*) between one individual soul and another, between individual soul and inanimate matter and between one inanimate matter (*jada*) and another."[33]

The second cardinal doctrine, i.e the reality of the world, itself proves, the reality of all the things in the world and also differences among them is treated as fundamental and foundational. It is fundamental and foundational because it lays foundation to the new philosophy namely Dualism. Dr. D.N. Shanbhag observes, 'Madhva is quite emphatic in accepting the concept of *bheda* or Difference to be a fundamental aspect of universal experience pervading the entire scheme of not only the whole of mankind but even of all sentient beings. After examining all the objections raised against the concept of *bheda*, he has conclusively proved that *bheda* is *padārthasvarūpa* or the very form of an entity. He points out that it is everybody's experience that when an object is perceived or its form is cognised, it is cognised only as different from other objects. Generally, the mere cognition of an object reveals also its difference from others. According to Madhva

this entire universe is pervaded by five-fold difference. The five-fold differences are between ;

1) God and embodied soul.

2) God and insentient matter.

3) One soul and another.

4) Soul and matter and,

5) One material object and another.

All these differences are within the experience of one and all."[34]

In his *Viṣṇutattvavinirṇaya*, Madhvācārya, after establishing that the scriptures do not advocate the identity between Brahman and the embodied soul, emphasizes -

न चाभेदे तात्पर्यमित्यत्र किञ्चिन्मानम् । VTN p.12

'There is no valid means of knowledge to conclude that the purport of the scriptures is to proclaim the identity between Brahman and the embodied soul ; Then he begins to consider logically the validity of the concept of *bheda*.

न चाभेदे तात्पर्यमित्यत्र किञ्चिन्मानम् ।

'There is no proof for the hypothesis that their purport is the identity of the supreme Being and the individual selves.'

In the words of Dr. B.N.K.Sharma "Difference is not merely a component parts of reality, but constitutes its very essence. So much so, that to know a thing is to know it as distinct from all others in a general way and from some in a particular way ;

भेदस्तु स्वरूपदर्शन एव सिद्धः ।

प्रायः सर्वतो विलक्षणं हि पदार्थस्वरूपं दृश्यते । VTN p.29

'Difference is apprehended when the *svarūpa* is apprehended. The essential nature of an entity as generally unique and different from all else is apprehended."

This is because difference constitutes the essence of things (*dharmisvarūpa*) and it is not merely an attribute of them related from outside. A substance, according to Madhva is not a bare substratum of qualities or an abstraction, but a synthetic unity, capable of inner distinction of parts and aspects, in speech and thought, according to exigencies, under the aegis of *Viśeṣas*. For difference cannot be taken to be flatly and colorlessly identical with objects (but only colourfully identical or (*saviśeṣābhinna*), lest judgements of both identity and difference, that we do have of them, should become unaccountable, such, in brief, is Madhva's theory of Difference. It is plainly different from the *Nyāya - vaiśesika* and *Mīmāṁsa* view and this is another striking proof that the logico - philosophical bases of Madhva's system are in no way borrowed from or inspired by these pre-Madhva realisms and that they are the result of independent cogitation on the problems of philosophy. [35]

Hence it is rightly remarked by Madhvācārya ;

न चाभेदे कश्चिदागमः । सन्ति च भेदे सर्वागमाः । VTN p.36

"There is no scriptural passage in support of the said unity. All the scriptures vindicate difference."

Hence Madhvācārya concludes ;

तस्माद् भेददर्शनं युक्तमेव । VTN p.12

'Therefore it is but proper and reasonable to cognise *bheda* as the *padārtha-svarūpa*.

In this way, Madhvācārya vindicates his considered opinion that *bheda* persists even in the state of liberation and pronounces the verdict अतः सर्वागमविरुद्धमेव जीवेश्वरैक्यम् । (VTN p.27). Dr. R.N.Sarma sums up ; 1. Even in the final state of liberation when all traces of root ignorance had been eradicated and wiped out there is difference among released souls themselves on the one hand and difference between them and the Infinite on the other. Difference persisting even in the state of final liberation cannot be

light - heartedly dismissed as illusory or as possessing only a lesser or lower degree of reality. 2. A fortiori difference exists and genuinely must exist in the pre-release state in which we all live, move and have our being. 3. Difference is the foundational fact of reality. 4. Passages and texts which appear to proclaim oneness or identity between the finite and the Infinite should be understood as rhetorical. There is obviously the need for such rhetoric even in metaphysics. 5. Thus, the doctirne of identity or oneness between the finite and the Infinite is opposed to the letter and the spirit of sacred texts."[36]

This theory of difference is very much echoed in Madhvācārya's stotras

i) The two adjectives in the very first verse, सदानन्दं and निरञ्जनम् indirectly reflect the *bheda* theory. The supreme God is always of the nature of impeccable bliss and He is always devoid of all defects. The *Kāṣāyana śruti* justifies God is supreme and He is differed from embodied soul.

अथ यः सदोषःसांजनः सजनिः स जीवः ।

यः सः निर्दोषो निष्कलः सः गुणः परः परमात्मा ।।

[quoted in C.M.P's commentary p.4]

Hence supreme God and embodied soul never become one, verily they are quite opposite and different.

ii) चिदचिद्भेदमखिलं विधायाधाय भुञ्जते । D.S.II,3

'Madhvācārya asserts that, "the divine Lord creates the universe constituted of sentient and non-sentient entities and maintains it and ultimately withdraws it."

The activities viz., creation, protection and dissolution can be possible only when there is difference. The created world is quite different from the creator, the supreme God.

iii) व्यवहारभिदापि गुरोर्जगतां न तु चित्तगता स हि चोद्यपरं ।

बहवः पुरुषाः पुरुषप्रवरो हरिरित्यवदत्स्वयमेव हरिः ।। D.S.III,7

'It is not in the mind of the preceptor of the universe (Vedavyāsa) that differences are merely empirical. In fact, having objected against this position He who is Himself Hari, declares concerning the supreme thus; 'souls are multitudinous; among the sentients, Hari is supreme.'

Here Madhvācārya refutes व्यावहारिक भेद of Advaitins. This *bheda* goes out when experience lapses. Hence Advaitins declare that difference is empirically real but not obsolute. This Madhvācārya denies by refuting Advaita vedanta, as it is not the verdict of Vedavyāsa. The difference is not only absolute in this world but also in state of liberation. A verse from *Dvādaśa stotra* deolares the same ;

चतुराननपूर्व विमुक्तगणा हरिमेत्य तु पूर्ववदेव सदा ।
नियतोच्चविनीचतयैव निजां स्थितिमापुरिति स्म परं वचनम् ।। D.S.III,8

"The liberated souls led by Brahma, approached Hari in the special way and they obtained their heirarchical differences in their status. This persists in mokṣa."

In the words of Dr. P. Nagaraja Rao- "He turns round and wants us to hunt out the heresy that all differences betweem souls, soul and God, matter and God, between matter and soul, between matter and matter, are empirically real and not absolutely true. They say *Vyāvahārika* and not *pāramārthika*. This is not the message dear to the heart of Vedavyāsa. It is not in the experience of men that the world of plurality is sublated or negated at any time in our lives. These differences are absolute and they persist for ever. They are not relatively real but are absolutely enduring. The reason for differences is the absolute irremovable disparity between them. This persists for all time even in *mokṣa*.[37]

Dr. B.N.K. Sharma sums up 'there is thus no logical impediment, whatever in regarding Difference as *Dharmisvarūpa* constituting the essence of objects. In the light of viśeṣās, the category of difference has been fully vindicated by Madhva and shown to be perfectly valid and intelligible.[38]

In this way, Madhvācārya inserted his theory - 'Difference is not only absolute in this world but also in the state of liberation' in his sublime stotras.

Thus, the third doctrine 'Difference is fundamental and foundational is proved,

4) जीवगणाः हरेरनुचराः

'Souls are dependent on Viṣṇu.'

स्वतन्त्रमस्वतन्त्रं च द्विविधं तत्वमिष्यते ।
स्वतन्त्रो भगवान् विष्णुः भावाभावौ द्विधेतरत् ।। (तत्वसंख्यान)

The above verse highlights the presence of two distinct entities, 'one of which is *Svatantra* or Independent and the other is *asvatantra* or dependent.' Lord Viṣṇu is the only Independent and all else in the world is dependent on Him. Dr. D.N. Shanbhag opines, 'Madhva divides reality into two broad divisions ; viz., *Svatantra* or Independent and *asvatantra* or not independent. The important aspects of an entity are its nature, its activity and its cognitive activity if any. If its nature can be known independent of any other thing, if it can act of its own accord without deriving energy for its activity from a source outside itself and if it can exist in its own right, then we can say that, that entity is Independent. If on the other hand it depends upon some thing else for its nature to be known or derives its energy from others or depends upon others for its existence, then we call it as not independent. In this view, the Supreme Being alone is Independent and everything else for its creation, preservation and destruction depends upon It, and is so dependent."[39]

The independence of the supreme God is the most vital point in Madhvācārya's conception of God. The twin principles *Svatantra* and *asvatantra*, is the central ontological concept of Madhva philosophy, it is because this idea that the traditional name *Dvaita* is given to his system of vedanta. In the words of Dr. B.N.K.Sharma. "It has been shown that Madhva has gone beyond all other Indian thinkers in emphasizing the absolute

independence and unutterable majesty of Brahman. His conception of *Svatantra* rises above the Dualism of *prakṛti* and *puruṣās* by denying them any kind of independent existence.

(consciousness) or activity."[40]

According to Madhvācārya, there need not be any doubt about the existence of the soul and there is also no need to demonstrate its existence. It is the true experience of every soul that it is existing and that it is different from supreme Lord, when it is accepted that Viṣṇu is distinct from each soul, and all souls are dependent on Him.

At this stage Madhvācārya declares and substantiates the distinction lying inherently between Viṣṇu and the individual soul ;

कथं जीवपरमात्मैक्ये सर्वश्रुतीनां तात्पर्यंयुज्यते ।
सर्वप्रमाणविरुद्धत्वात् । VTN pp.35-36

'How can the theme of all *śrutis* be the unity of the individual self and the supreme spirit when such a theme flagrantly contradicts all modes of valid knowledge."

The few verses quoted in *Viṣṇutattvavinirṇay* prove the same ;

सर्वे वेदा हरेर्भेदं सर्वस्मात् ज्ञापयन्ति हि ।
भेदः स्वातन्त्र्यसार्वज्ञसर्वैश्वर्यादिकश्च सः ।।
स्वरूपमेव भेदोऽयं व्यावृत्तिश्च स्वरूपता ।
सर्वव्यावृत्तये यस्मात् स्वशब्दोऽयं प्रयुज्यते ।।
सर्वव्यावृत्ततामेव नेति नेत्यादिका श्रुतिः।
विष्णोरतो वदेदन्या अपि सर्वा न संशयः ।। (VTN p.58)

"All the Vedas teach the difference of Hari from all else. That difference lies in His Independence, Omniscience and over lordship over all etc. His essential nature (*svarūpa* - own from) itself constitutes his difference from all. Essential nature is what distinguishes an entity from others. The word '*svā* in *svarūpa* meaning essential nature is

used in order to distinguish an entity from all others. The *śruti* starting from not so, not so, points to the difference of Viṣṇu from all else. All other *śruti* texts also present the same truth. There is no doubt on this point."

None can prove that the import of the scripture is the identity between Brahman and the embodied soul. This presumption is against all *pramāṇas*. Primarily, see the most valid perception ; Madhvācārya asserts ;

तथा हि अनुभवविरोधः ।

न हि अहं सर्वज्ञः सर्वेश्वरो निर्दुःखो निर्दोष इति वा कस्यचिदनुभवः ।

अस्ति च तद्विपर्येणानुभवः। न च मिथ्यानुभवोऽयम् । तद्विपरीतप्रमाणाभावात् ।

(VTN p.36)

'It would contradict experience. No one experiences, 'I am Omniscient' 'I am the lord of all' 'I am without any sorrow or pain 'I am faultless' ; indeed, there is the experience of the contrary. This experience is not illusory for there is no proof to the contrary." As already dealt even the liberated souls experience their remaining distinct from supreme God. Hence Madhvācārya points out that jiva's identily with God, जीवब्रह्मैक्य is not experienced by any soul at any time either in bondage or in liberation. The foremost *pramāṇa* i,e. perception proving this difference is the साक्ष्यनुभव Hence Madhvācārya argues in *Anuvyākhyāna* ;

शास्त्रगम्यपरेशानादभेदः स्वात्मन ईयते ।

अनुभूतिविरोधेन कथमेकत्वमुच्यते ।। (AV pp.915-916)

The difference between supreme Brahman and jiva is cognised by *pratykṣa* itself. It is the ingrained experience of every individual that he differs from Brahman. The supreme Brahman is Omniscient and Omnipotent, on the otherhand jivas are not Omniscient, not all powerful and so on.

A verse from Madhvācārya's *Upādhikhaṇḍana*, tells innate experience of each and every embodied soul ;

अज्ञता चाल्पशालित्वं दुःखित्वं स्वल्पकर्तृता ।
सर्वज्ञत्वादीशगुणविरुद्धा ह्यनुभूतिगाः ।

"It is experienced by every soul that he has ignorance, limited power, sorrow and capacity to do little, as against the qualities like Omniscience and Omnipotence possessed by God."

The śruti tells that supreme Brahman is Omniscient, Omnipotent, blissful and so on and the individual soul is aware of his not possessing these qualities. So this conviction and awareness of the individual is sufficient to disprove his identity with the supreme Brahman. It is true that some passages declare that the Lord is the object of knowledge and the soul is the knower. The hymn from *Ṛgveda* states that universe is supported by the divine lord ;

य उ त्रिधातु पृथिवीमुत द्यामेको दाधार भुवनानि विश्वा ।। (I,154,4)

'Who in threefold wise alone has supported earth and heaven and all beings."

This very idea, that every individual soul experiences difference from divine Lord, and dependence on Him only, can be derived from below stated valid inferences.

i) ईश्वरः जीवप्रतियोगिकतात्त्विकभेदवान् सर्वशक्तित्वात् सर्वज्ञत्वात् सर्वकार्यकर्तृत्वात् स्वतन्त्रत्वाच्च व्यतिरेकेण जीववत् ।।

'All entities which do not possess attributes such as Omniscience, independence etc are really different from Brahman. Jiva does not possess such attributes ; therefore, *jiva* is really different from Brahman." So jiva is dependent on Brahman.

ii) जीवो ब्रह्मप्रतियोगिकतात्त्विकभेदवान् अल्पज्ञत्वात् अल्पकर्तृत्वात् संसारित्वाच्च व्यतिरेकेण ब्रह्मवत् ।।

'All entities which possess limited knowledge, limited power, the experience of the cycle of births and deaths are really different from Brahman. Brahman does not

possess then. Therefore, Brahman is really different from jīva."

The divine Lord is Independent one, and the other embodied souls are dependent, this shows that all souls are naturally dependent on Hari as He is supreme and possesses higher power. It is not only the ordinary souls that are dependent on Divine Lord but also the deities like Brahma, Rudra Indra and even Goddess Lakṣmi are dependent on Him. The verses from Madhvācārya's *Dvādaśa stotra* corroborate it in toto.

i) इन्दिरापतिमाद्यादि वरदेशवरप्रदम् । D.S.I,1

'Bestower of boons on boon - giving lords such as Brahma and others."

The deities Brahma, Rudra and Indra etc., who are capable of bestowing boons to worldly men are entirely depended upon supreme Lord, since He bestows on them boons. The verses from *Viṣṇupurāṇa* declare the same ;

पृथिव्याद्यभिमानिन्योदेवताः प्रथितौजसः ।
अचिन्त्याश्शक्तयस्तासां दृश्यन्ते मुनिभिश्च ताः । ।
ताश्च सर्वगता नित्यं वासुदेवैक संश्रयाः ।

"Though deities possess innate power, adored by sages and men, they always depend on Lord Hari, Vāsudeva."

ii) पीनवृत्ताजगद्रक्षा केवलोद्योगिनोऽनिशम् । D.S.I,6

'Here, the Divine Lord's chief task lies in protecting the Universe ;

There are more number of scriptures which declare that, God creates, sustains and ultimately destroys the world.[41] One can easily find out that, there is quite difference between the protector, supreme God and protected, the world. Naturally protector or creator of the world is quite superior to the created world, since He is superior to the created world, is automatically depended upon Independent supreme Lord.

iii) वशी वशे न कस्यापि योऽजितो विजिताखिलः ।
सर्वकर्ता न क्रियते तन्नमामि रमापतिं । । D.S.II,5

"I bow down to husband of Ramā, who being the controller of all, is not subordinate to any one. He who has conquered all is himself invincible. He is the doer of all, but He is not created by any one."

The above verse is very interesting which suggests that Lord Hari is Independent and other embodied souls are dependent on Him in a paradoxical manner.

Here C. M. Padmanabhacar's commentary deserves to be quoted ;
वशी ; सर्वं स्वेच्छाधीनतया वर्तयतीति वशी स्वतन्त्रः ।

The supreme God, who controls all, acts as He likes. No power in the universe made Him to act in a specific way. Thus.
सर्वं वशी करोति इति वशी । every body and every thing in the world is subordinate to Him.
न कस्यापि वशे लोकेशत्वेन सः ब्रह्मः न कस्यापि वशेऽस्ति ।

'Being Independent and supreme. He is not subordinate to any one'
अजितः विजिताखिलः ; केनापि न पराजितः He is the conquerer of all but Himself unconquerable. सर्वकर्ता न क्रियते He creates everything in the universe, no body other than God possesses the power to create something. A verse from *Brahmatarka* makes clear the discussion ;

नाहं कर्ता हरिः कर्ता तत्पूजा कर्मचाखिलम् ।
तथापि मत्कृता पूजा तत्प्रसादेन नान्यथा ।। III,30

'This is said by a soul 'I am not the doer' that is, I am not an independent doer. The Independent Doer is Lord Visnu. All my actions constitute His worship. This worship performed by me has been possible only by His grace ;

The above quoted verse highlights two phenomenas ; पराधिनवैधुर्यं and स्ववशेसर्वप्रपञ्च स्थापनं which leads गुणपूर्णत्व and दोषदूरत्व to proclaim the supremacy of the Divine Lord. All beings in the universe are sub-ordinate to Him, which clearly asserts, all beings are fully dependent on Hari always.

iv) It is not only, the embodied souls are dependent on Hari, but also deities like Brahma, Rudra and Indra and even Lakṣmi are also dependent on supreme Hari. Goddess Lakṣmi perform all duties pertained to her by the favour and power bestowed by supreme power. Madhvācārya shows this fact in his *stotras* clearly ;

विश्वस्थितिप्रलयसर्गमहाविभूति वृत्तिप्रकाशनियमावृतिबन्धमोक्षाः ।

यस्या अपाङ्गलवमात्रत ऊर्जिता सा श्रीर्यत्कटाक्षबलवत्यजितं नमामि ।। D.S.VII,1

"I offer my obeisance to the unconquered 'Hari' by whose side glance that excellent Śri has been rendered powerful and by whose mere fragment of the side glance maintenance, destruction, and creation of the universe, great prosperity, activity, knowledge, control, ignorance, bondage and release are brought about."

But *Skandapurāṇa* says that;

सृष्टिः स्थितिश्च संहारो नियतिर्ज्ञानमावृतिः ।

बन्ध मोक्षौ च पुरुषाद्यस्मात्सहरिरेकराट् ।।

The person from whom the origin, subsistence, destruction, control, knowledge, ignorance, bondage and liberation proceed, is Hari, the over Lord. How can Śri function these eight fold functions, since Hari does all of them ?

Here Madhvācārya answers to the question thus सा लक्ष्मी अजितस्य विष्णोः कटाक्षेण बलवती ।

Śri has been rendered powerful by a mere fragment of the side glance of Lord *Ajita*. Lord Kṛṣṇa says in the *Gīta* ;

ये त्वक्षरमनिर्देश्यम् अव्यक्तं पर्युपासते ।

सर्वत्रगमचिन्त्यं च कूटस्थमचलं ध्रुवम् ।।

संनियम्येन्द्रियग्रामं सर्वत्रसमबुद्धयः ।

ते प्राप्नुवन्ति मामेव सर्वभूतहिते रताः ।। (XII,3-4)

'But those who worship the Imperishable the Indefinable, the Unmanifest, the

Omnipresent, the unthinkable, the Rock seated, the Immovable, the unchanging, keeping the whole host of senses in complete control, looking on all with an impartial eye, engrossed in the welfare, of all beings -these come indeed to Me.'

Thus C. M. Padmanabhacara concludes that सृष्ट्याद्यष्टकर्तृत्वं श्रियोऽप्यस्ति । so with the favour of Lord Hari Śri can also create this world.

Hence, it is unquestionable that deities like Brahma, Rudra and Indra are dependent on Hari as He is supreme. Here one can quote a scripture to declare supremacy of Laksmi over Brahma, Rudra and Indra.

यं कामये तं तमुग्रं कृणोमि तं ब्रह्माणं तं ऋषिं तं सुमेधाम् ।
अहं रुद्राय धनुरातनोमि ब्रह्मद्विषे शरवे हन्तवाउ ।
अहं जनाय समदं कृणोम्यहं द्यावापृथीवी आविवेश ।
अहं सुवे पितरमस्य मूर्धन् ममयोनिरप्सान्तः समुद्रे ।। (*Rgveda* X,125, 6-7)

Madhvācārya, in the whole chapter suggests that, all deities perform their functions by the favour of Lakṣmi, who in turn completely is dependent upon a mere glance of Lord Ajita.

Brahma, Rudra, Indra, Surya, Yama, and Candra, cause the prosperity of the universe by the side glance of Śri, who in turn is dependent upon Lord Hari.[42]

All the deities, who are themselves revered by the virtuous engaged in merit, bring about auspiciousness beginning with merit, wealth, wish, right knowledge and the increase of these, to the entire holy men.[43]

The group of sages who have divested themselves of all imperfections by conquering the group of six internal enemies namely desire, anger, avarice, arrogance, infatuation and jealousy meditate upon Viṣṇu and by approaching them man becomes free from misery.[44]

The creator, Brahma creates the universe, Śiva, with his manifested great prowess, having destroyed entire universe, performs the *Tāṇḍava* dance, Śeṣa got the opportunity of becoming the bed of Viṣṇu and Garuda got the opportunity of becoming a vehicle of Viṣṇu by the blessings of Lakṣmi who in turn is favoured by Lord Viṣṇu only.

Here the detail discussion shows that the whole process of creation, sustenance and destruction of the universe, the various activities of the gods beginning from Brahma the multifarious penances, meditations and such other acts of devotion conducted by sages and saints, in respect of the Lord and the accompanying auspiciousness, fortune and bliss are all regulated by the benign grace of Lakṣmi who in turn derives all her greatness from Viṣṇu.

This vertical pluralism worked out by Madhvācārya attuned to the dependence of Brahma, Rudra and other goods on Lakṣmi and Godeess Lakṣmi unequivocally on the absolute majesty, of Viṣṇu, named as Ajita.

Thus the fourth cardinal doctrine, of Madhvācārya, that the manifold embodied souls are dependent on Lord Viṣṇu is quite suggestive.

5. जीवगणाः नीचोच्चभावं गताः ।

"Souls are higher and lower"

The five - fold difference, which is the third cardinal doctrine, तत्त्वतोभेदः is fundamental, foundational and eternal. The world exists essentially with this five - fold difference and is completely based on it. (प्रकृष्टः पञ्चविधो भेदः प्रपञ्चः) Because, according to Madhvācārya difference is the nature of an entity, so one soul is necessarily different from another.

Madhvācārya's doctrine of the soul insists not only upon the differences of each soul but also upon intrinsic gradation among souls based on degrees of knowledge, power and bliss, which is known as *Tāratamya*, peculiar concept of Madhva philosophy and not

at all found in any other school of vedanta philosophy. This doctrine of variation in the very nature of jivas is technically known as *svarūpa - tāratamya*. The nature of the souls determines their destiny.

Madhvācārya, while accepting the plurality of souls, insists on the acceptance of quantitative and qualitative differences among jivas. If all souls are equal qualitatively, their desires and consequent *Karmas'* would also be alike. But they are not alike. The souls differ in their very nature and intrinsic essences. No two souls are identical to each other in their nature, aspiration, endowments and so on. Madhvācārya classified souls into three divisions ; [45]

1) मुक्तियोग्याः (Salvable)

The *mukti-yogyas* are jivas who are receptive to spiritual values and through repeated embodiments, they evolve into better and better men, and finally through concentrated spiritual disciplines and Gods grace gain salvation.

2) नित्यसंसारिणः (Eternally transmigrating)

The *Nitya - saṃsārins* are worldlings who delight only in worldly values and feel no need for ethical and spiritual life. Reaping the fruits of their own actions they pass through births and deaths eternally.

3) तमोयोग्याः (Damnable)

The *Tamoyogyas*, who are positively evil by nature, go on degenerating more and more by their indulgence in evil actions, until the accumulated load of sins finally leads them to eternal perdition.

The classification of souls has come in for a good deal of adverse criticism by the modern scholars. "These criticisms suffer mostly from sentimental bias against *tāratamya* and appear to confuse the Madhva doctrine of *svarūpatraividhya*, with the calvinistic theory of election, without examining the ethio- philosophical grounds on which the twin

theories of *traividhya* and *tāratamya* are based by Madhva. The theory of Election rests upon dogmatic exercise of Divine prerogative without reference to the worth or eligibility of the souls chosen for deliverance or damnation. In fact, there is no room for any question of fitness or eligibility of souls, in the view of Augustine, Aquinas and calvin, that "each soul is specially created and made to vitalize the embryo at the moment of conception."[46]

The observations of Dr. B.N.K. Sharma regarding Madhva's discovery of the inherent gradation possessed by the embodied souls is quite elucidative, 'The Madhva doctrine, on the other hand, is a philosophical theory intended to justify and reconcile the presence of evil with divine perfection, in the only rational way in which it could be done - by fixing the responsibility for goodness or evil upon the moral freedom born of diversity of nature of the souls who are themselves eternal and uncreated in time."[47]

"The doctrine of *jiva-traividhya*, as found in the *sadāgamas* and accepted by Acarya Sri Madhva, has come in for unjust criticism in the hands of modern scholars. Though the doctrine has the support of the *Prasthānatrayī*, the other Ācaryas, viz., Śaṃkara and Rāmānuja have not perhaps gone beyond the generally accepted 'doctrine of karma' and given this doctrine, a place in their respective philosophies."[48]

Madhvācārya has devoted his two monographs viz., *Tattvasaṃkhyāna* and *Tattvaviveka* to unfold epitomically the classification of the tattvas in graded manner.

Accordingly, there are mainly two categories, one, Independent (Lord Viṣṇu) and the other, dependent (all else). The dependent categories are again two fold ; *bhāva* or being and *abhāva* or non - being. The being has two sub -divisions ; *ćetana* or sentient and *aćetana* or insentient. The sentient too is two fold ; *duhkhaspṛṣṭa* or sorrow-touched and *duhkhāspṛṣṭa* or sorrow-untouched. The sorrow touched involves two varieties ; *dukha - vimukta* or free from sorrow and *dukha - samstha* or continuing in sorrow. The

latter are again two fold *mukti - yogya* or eligible for liberation and *mukti -ayogya* or ineligible for it. The *mukti - yogyas* are five - fold ; gods, sages, manes, monarchs, and the best among human being ; Those ineligible for liberation are two - fold, *tamoyogya* or the condemned souls fit for dark hells and *sṛtisamsthita* or those who remain for ever in a worldly bondage. The tamoyogyas are four -fold each having two varieties ;

दैत्यरक्षः पिशाचकाः । मर्त्याधमश्चतुर्धैव तमोयोग्याः प्रकीर्तिताः।
ते च प्रासान्धंतमसः सृतिसंस्था इति द्विधा ।। (तत्वसंख्यान)

The nature of the souls is immutable and eternal. All the souls are not equal in their moral value, and the nature of the soul is also characterised by consciousness and bliss. The nature of the souls determines their destiny. Some are *Mukti - yogyas,* who have potency and power to achieve *mokṣa.* Some are *Nitya - saṃsārins,* who eternally revolve, being tied to the wheel of *saṃsāra.* The third type *Tamoyogyas* who lead themselves to eternal hell.

In the *Viṣṇu - Rahasya* (xxxiii) it is stated as follows ;

जीवास्तु त्रिविधा राजन् नानाकारा स्वभावतः ।
सात्विका मुक्तिभाजः स्युस्तामसास्तु तमोनुगाः ।
मध्यमाः संसृतौ नित्यं ऊर्ध्वाधः परिवर्तनः ।।

The *Sāttvika, Rājasa* and *Tāmasa* referred in the verse cited, relate only to the basic nature and not to the true - *prākṛtic* guṇas of the *Sānkhya* - metaphysics. In the following verse of the *Bhagavadgīta* the points of tripartiate classification of souls as pertaining only to the *jiva - svarūpa* and as not relating to *Sānkhya* theory of *traigunya* is well brought out.

त्रिविधा भवति श्रद्धा देहिनां सा स्वभावजा ।
सात्विकी राजसी चैव तामसी चेति तां शृणु ।। (XVII,2)

"Threefold is by nature the inborn faith of the embodied - pure, passionate and dark. Hear thou of these." Thus three - fold is the innate faith of souls, *Sāttvik, Rājasic*, and *Tāmasic*, according to real congenital nature.

Prof, B. Venkatesachar observes ;

The division of souls (*ćetanas*) into those that are fit for salvation and those that are not and furthur division and gradation in them, an important tenet in the system of Sri Madhva has been the target of adverse criticism. It is relevent here to make the following remarks in justification of the stand taken by Madhva. This is a matter in which there can be no appeal to perception and reasoning (*Pratykṣa* and *Anumāna*). Is there scriptural authority or not for such a division ? The answer to this question is in the affirmative. Clear and abundant authority for the position taken by him has been cited and discussed by Madhva in several works of his."[49]

This doctrine has been totally inserted in his stotra by Madhvācārya.

चतुराननपूर्व विमुक्तगणा हरिमेत्य तु पूर्ववदेव सदा ।
नियतोच्चविनीचतयैव निजां स्थितिमापुरिति स्म परं वचनम् ।। D.S.III,8

'The emancipated groups led by Brahma having approached in a special way Hari, obtained their innate status in accordance with settled heirarchy always as before (i.e.during their mundane existence) There is a superior Vedic authority expounding this.'

The gradation is not only absolute in this world but also in the state of salvation. The composition of the whole seventh chapter is peculiar and the verses of this chapter deal with gradation among gods.

Hence Madhvācārya is fully and perfectly justified in laying down the जीवतारतम्य and therefore we have his fifth doctrine, नीचोच्चभावं गताः . Jivas are graded according to their inherent nature as higher and lower.

6) मुक्तिः नैजसुखानुभूतिः 'Liberation is enjoying one's own bliss'

The released souls are said to dwell in a region known as *Vaikuṇṭha*. This is the highest heaven, on reaching which, the jiva is not liable to revert to *saṃsāra*.

The final bliss, salvation is obtained by *Muktiyogyajivas*. Among the four types of *purūṣārthas*, *mokṣa*, release from this world is the eternal one.

धर्मार्थकाममोक्षाख्येषु मोक्षः एव परमपुरुषार्थः ।
स एव नित्यः ।। (*Vedāntaparibhāsa*)

The region where released souls dwell is called *Viṣṇuloka* according to *Bhagavadgītā*.

न तद्भासयते सूर्यो न शशाङ्को न पावकः ।
यद्गत्वा न निवर्तन्ते तद्धाम परमं मम ।। (XV,6)

"Neither the Sun, nor the moon, nor fire illumine it ; men who arrive there return not that is My supreme abode."

The nature and description of the *Vaikuṇṭha* is satisfactorily made by Nārāyanapaṇḍita in his work named *Smadhvavijaya*.[50]

There are as many as twenty means to acquire the state of final bliss, according to Padmanābhasuri's work *Madhvasiddhāntasāra* ;

They are

मोक्षसाधनीभूतापरोक्षज्ञानसाधनानि च विविध सांसारिकदुःखदर्शनेन सज्जनसङ्गत्या चेहामुत्रफलभोगविरागः शमदमादिसंपत्तिः अध्ययनसम्पत्तिः शरणागतिः गुरुकुलवासः सदुपदेशेन सच्छास्त्रार्थज्ञानरूपं श्रवणं श्रुतस्य तत्वस्य दृढीकरणाय मीमांसापरपर्यायो विचारोमननं गुरुभक्तिर्यथायोग्या परमात्मभक्तिः स्वाधमेषु सत्सुदया स्वसमेषु स्वात्मवत्स्नेहः उत्तमेषु भक्तिः निवृत्तकर्मानुष्ठानं निषिद्धसंत्यागः सर्वसमर्पणं तारतम्यपरिज्ञानं पञ्चभेदज्ञानं प्रकृतिपुरुषविवेकज्ञानं अयोग्यनिन्दा उपासना चेति ब्रह्मादिसर्वयोग्यजीव साधारणानि ।

The path of discipline inculcated in the above verses includes in it ;

1) Detachment from the enjoyment of the worldly and other worldly fruits due to perceiving manifold worldly miseries and due to association with good beings.

2) Wealth of *śama* (intellect firm in Lord), *dama* (self - control) and the like.

3) Wealth of study of scriptures.

4) Resorting to the Lord.

5) Residence at preceptor's abode.

6) Śravana (listening form of the knowledge) of true scriptures through his (preceptor's) instruction.

7) *Manana* (contemplation) in the examination which is synonymous with *Mīmāṃsa* (investigation) for the sake of conforming the truth known from the preceptor.

8) Devotion to the preceptor.

9) Devotion to the Lord befitting to one's competency.

10) Compassion towards one's inferiors.

11) Affection towards one's equals as to one's self.

12) Devotion towards superiors.

13) Performance of nivṛtta (unselfish and God - devoted) actions.

14) Complete abandonment of prohibited actions.

15) Full submission to the Lord.

16) Perfect knowledge of gradation among souls.

17) Knowledge of five - fold difference.

18) Knowledge of the discrimination between *prakṛti* and *puruṣa*.

19) Condemning the wrong - doers.

20) Worship. These means are common to all (good) souls beginning from Brahma [51]

Madhvācārya in his famous work namely *Viṣṇutattvavinirṇaya*, states that *mokṣa* is obtained by the divine grace of Lord and it is the highest ideal of life. The beautiful

verse quoted from *Bhāllaveya śruti* declares, among the four ideals of life, *Mokṣa* is the only highest bliss.

धर्मार्थकामास्सर्वेऽपि न नित्या मोक्ष एव हि ।

नित्यस्तस्मात्तदर्थाय यतेत मतिमान्नर ।। (VTN p.25)

Dharma, Artha, and *Kāma* are not lasting ; only *Mokṣa* is lasting for ever. Therefore an intelligent man must seek to attain that and

अनित्यत्वात्सदुःखत्वान्न धर्माद्याः परं सुखम् ।

मोक्ष एव परानन्दः संसारे परिवर्तताम् ।। (VTN p.25)

'The ends like *dharma* are transient and freely mixed with sorrow. Therefore they do not bring about supreme happiness. Only *mokṣa* is the highest bliss to be aimed at by those who are wandering in *saṃsāra.*

Thus he declares that ;

मोक्षश्च विष्णुप्रसादेन विना न लभ्यते ।

'Such eternal liberation is attained by the grace of Lord Viṣṇu. To prove this above stated statement Madhvācārya quotes a verse from *Nārāyaṇa śruti* ;

यस्य प्रसादात्परमार्तिरूपाद् स्मात्संसारान्मुच्यतेनापरेण ।

नारायणोऽसौ परमो विचिन्त्यो मुमुक्षुभिः कर्मपाशादमुष्मात् ।।

"He, by whose grace alone a person is released from this *saṃsāra* which is of the nature of the deepest affliction, is this Nārāyaṇa, who is to be contemplated as the supreme by all those who seek release from this shackle of *Karma.*"

The *Bhagavadgīta,* which is said to be the purport of the *Vedas,* also holds that 'the divine grace is the sovereign remedy for *saṃsāra,* which makes Jiva not experience or see the truth. This संसार bondage is real since it is destroyed by the Lord, when His grace dawns on us, The Lord continues

सर्वकर्माण्यपि सदा कुर्वाणो मद्व्यपाश्रयः ।

मत्प्रसादादवाप्नोति शाश्वतं पदमव्ययम् ।। (XVIII,56)

'Though ever performing all actions, taking refuge in Me, by My grace he obtains the eternal indestructible abode, and

मच्चित्तः सर्वदुर्गाणि मत्प्रसादात्तरिष्यसि ।

अथ चेत्त्वमहङ्कारान्न श्रोष्यसि विनङ्क्षसि ।। (XVIII,58)

'Thinking on Me, thou shalt overcome all obstacles by My grace ; but if from egoism thou wilt not listen, thou shalt be destroyed utterly.'

Thus of all the means that are enumerated for the attainment of *mokṣa*, nothing is of any avail principally as grace. Jayatīrtha, commentator par excellence of Madhvācārya, clinches the issue by pointing out that the Lord's grace alone is instrumental in securing moksa.[52]

The Lord, in the *Gīta*, clearly declares that the *saṃsārabaṇḍha* for the soul is due to the binding of *prakṛti*. It can not be vanished by only self - effort, self - effort is of no avail against the load of sins one commits. It is the load of sins that hides the Lord and our own *svarupa* from us and prevents us from attaining *mokṣa*, one's bad deeds need many lives to expiate the sins. Expiation is not also possible because of the immense effort required for it and enormity of the recurring sins. The Lord's grace alone can help us to cross the ocean of *saṃsāra* and free our bondage. *Mokṣa* is not merely the destruction of all our sorrows, but it also secures for us a permanent, everlasting abode and happiness unmixed with sorrow.

Thus every individual soul should contemplate on the Lord in such a manner as to obtain His grace, प्रसाद and devotion is the chief instrument for getting *mokṣa*, such *mokṣa* is of four kinds;

A 1) *Sālokya*,

2) *Sāmipya*,

3) *Sārupya* and

4) *Sāyujya*.

The features of these four types of *mokṣa* according to Padmanābhasuri are as follws;

सालोक्यसामीप्यसारुप्यसायुज्य भोगवन्त इति ।
केचन भगवल्लोके यत्र कुत्रचित्स्थिता यथेष्ट भोगवन्तः ।
केचन चतुर्भुजाशशङ्खचक्राद्यायुधवन्तो यथेष्टभोगिनः ।
केचन भगवच्छरीरं प्रविश्य यथेष्ट भोगवन्तः ।
एवं केचन क्षीरसागरगाः ।

The released souls reside in three regions called *Swetadwīpa, Anantāsana* and *Vaikuṇṭha*. Some souls however even after release stay in this world itself and some other in the higher worlds including *Brahmaloka*. They are however, in the stage of liberation and never return to the stage of bondage.

Sālokya type of liberated souls enjoy to their full contentment residing any where in the Lord's world. In *Sāmipya*, they enjoy to their full contentment being in the Lord's vicinity. In *Sārupya* type of *mokṣa* souls bear four arms and conch, disc and other weapons and enjoy to their full contentment. Souls having the last one *Sāyujya*, enjoy to their full contentment having entered Lord's body.[53]

The other four types of *Mokṣa* are ;

1) कर्मक्षय Annihilation of *Karma*.

2) उत्क्रान्ति Going up from the body.

3) मार्ग The paths.

4) भोग Enjoyment of bliss.

कर्मक्षयस्त्वपरोक्षज्ञाने जाते सञ्चितस्य सर्वस्यापि पापस्यानिष्टस्य पुण्यस्यच सर्वात्मना विनाशः। [54]

'Annihilation of *Karma* or destruction of actions means the complete destruction of, after the direct vision of the Lord, all the accumulated demerit or sin and also of all the undesired merit.'

प्रारब्धानुभवानन्तरं च ब्रह्मनाड्या देहादुत्क्रामन्ति । [55]

'After experiencing such all fruits which have begun to arise, soul departs upwards through Brahmanādi.'

देहलयक्रमस्तु - मार्गौ द्वौ गरुडमार्गः शेषमार्गश्चेति ।[56]

'Now the order of the body - merger, there are two paths ; *Garudamārga* and *Śeṣamārga.*

And thus Madhvācārya concludes *Mokṣa* is the real bliss, which is exclusively attained by embodied souls by the divine grace of supreme Lord. The present *Dvādaśa stotra* has got the concept of mokṣa in the following verses.

i) The gentle smile of over - lord, Govinda is to be meditated upon since it bestows the state of eternal - bliss on the devotees ;

पूर्णानन्यसुखोद्भासि मन्दस्मितमधीशितुः ।
गोविन्दस्य सदा चिन्त्यं नित्यानन्दपदप्रदम् ।। D.S.I,9

The adjective नित्यानन्दपदप्रदम् is commented by C. M. Padmanabhacara in the following way ;

नित्यानन्दो मोक्षः तस्य पदं स्थानं वैकुंठः तं प्रकर्षेण ददाति इति । (p.16)

The total purport of this verse is, each and every embodied soul should contemplate or meditate on Lord Govinda's gentle smile which is capable of giving final bliss.

ii) Here one can have a doubt that, Lord Hari bestows liberation to the worldly men, then what about deities like Brahma, Rudra and others who are also eagerly waiting for the state of final bliss. The answer may be the following verse ;

ध्यायेदजस्रमीशस्य पद्मजादिप्रतीक्षितं ।

भ्रूभंगं पारमेष्ठ्यादिपददायि विमुक्तिदं ।। D.S.I,11

"The graceful movement of the eye - brows of the Lord craved for by, the divinities such as, the lotus born Brahma and others should always be concentrated upon. It confers positions such as over-lordship of *Satyaloka* and final beatitude."

Thus the Lord bestows with final bliss not only the worldly men but also Brahma, Rudra and other deities, on whom he confers their respective positions.

iii) Madhvācārya in the third chapter declares that ;

स्मरतस्तुविमुक्तिपदं परमं स्फुटमेष्यति तत्किमपाक्रियते ।

'The supreme state of final emancipation will certainly come to him who meditates upon the feet of Hari'

In the commentated lines of C. M. Padmanabhacar ;

श्रीहरिपादस्मरणे यो यत्नमात्रं कुरुते तस्य सकलं पापं विनश्यतीति प्रसिद्धं ।

साक्षाद्ध्याने तावत् तस्य मोक्ष एव भवतीत्यत्र न संशयः।

तस्मात् उत्तम फल साधनं स्मरणं बुधैर्नत्याज्यमिति भावः ।

iv) सुखरूपममुष्यपदं परमं स्मरतस्तु भविष्यति तत्सततम् । D.S.IV,3

'The well known supreme state of blessedness will always be his who meditates upon the blissful nature of this Hari.'

Hence, he who meditates the nature of Hari always, is showered by God's grace.

v) दातृसर्वामरैश्वर्य विमुक्त्यादेरहोवरम् । D.S.XI,6

'The feet of Viṣṇu, which confer on all divinities prosperity, final liberation and so on.

Hence, Madhvācārya has laid down that all the '*Mukti-yogyajīvas*' in liberation dwelll in *Viṣṇuloka* enjoying their own individual bliss in its fullness.

7) अमला भक्तिः तत्साधनं

'Pure devotion is the means to Liberation.'

Devotion is love to God which is preceded by perfect knowledge of His greatness and which is deeply firm and surpassing attachment to all other things. Such devotion alone leads to liberation. Spiritual fulfilment is ultimately obtained through *Bhakti*, which alone can attract to oneself the grace of God, which is the proximate cause of salvation.

Bhāgavata - purāṇa, has stated nine folds of *Bhakti* ;

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।
अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ।। (VII,5,23)

'Hearing about God's majesty, singing His praise collectively, silent remembrance of Him through the repetition of His names, service to his feet, worship of His holy images, salutations to His presence in all beings, cultivating the attitude of His servantship, entertaining intimacy with Him, and making the whole - hearted and unreserved offering of oneself to Him ;

Madhvācārya defines *Bhakti* as under ;

महात्म्यज्ञानपूर्वस्तु सुदृढः सर्वतोधिकः ।
स्नेहो भक्तिरितिप्रोक्तः तया मुक्तिर्नचान्यथा ।।

(*Mahābhārata -Tātparya-Nirṇaya* I,86)

'*Bhakti* is that continuous flow of the heart that has been liquefied by love towards God, which is preceded by a deep understanding of the majesty, Omnipotence and Omniscience of the one Independent entity on whom all the universe depends and has its being, which is unshakably rooted in the object of love, and which cherishes Him as the most supreme value.'

Devotion to God is the master key to all maladies and for effecting integration. All acts of morality, all forms of rituals have only one end in view, i.e, to please the Lord

and obtain His grace, which ensures *mokṣa*. There is no other way to it except His grace.

Self - effort, though necessary, is in no sense ever enough, nor can any amount of it bring in liberation. Our supreme happiness consists in our constant remembrance and dedication of our acts to God, and our misery consists in ignoring Him and foolishly appropriating all good acts and all our successes to our talents and ability. The individual souls are eternal but at the same time dependent in relation to God. Such a relation is in no sense derogatory or uncomplimentary. One lives in subservience to one's supreme Lord, one loses one's self into virtually nothingness when one defies one's life giving sub-ordination.

Devotion transforms our blind earthly loves and turns them on to God, who is eternal. There are three stages in devotion, they are ;

1) Undeveloped devotion.

2) Partly developed devotion. and

3) Fully developed devotion.

Similes and other outward symptoms resemble those of a boy in an undeveloped devotee, those of a mad man in a partly developed, and in fully developed devotee those of a person possessed. The devotees of the first class are not described as they are not prominent. In the following verses the third type of devotion is described.

निशम्य कर्माणि गुणानतुल्यान् वीर्याणि लीलातनुभिः कृतानि ।
यदाति हर्षोत्पुलकाश्रुगद्गदः प्रोत्कण्ठ उद्गायति रौति नृत्यति ।।
यदा ग्रहग्रस्त इव क्वचिद् हसत्याक्रन्दते ध्यायति वन्दते जनम् ।
मुहुः श्वसन्वक्ति हरे जगत्पते नारायणेत्यात्ममतिर्गतत्रपः ।।
तदा पुमान्मुक्त समस्तबन्धनस्तद्भाव भावानुकृताशयकृतिः ।
निर्दग्धबीजानुशयो महीयसा भक्ति प्रयोगेण समेत्यधोक्षजम् ।।

(*Bhāgavata* VII,7,34-36)

Whenever a devotee of fully developed Bhakti hears others narrating Lord's inimitable deeds, supernatural qualities of acts of prowess done in His incarnations, he is thrilled with joy ; tears of joy fill his eyes and his speech falters. He sings loudly in a high pitch, cries out and dances ;

'When like one possessed by a devil, the developed devotee laughs, talks incoherently at another time, weeps bows submissively to people, sighs attributing Gods deeds to himself or often cries out the appellations of God, '*Hari*, '*Jagatpati*, '*Nārāyaṇa*.'

'When one experiences that all the activities of his mind, speech and body coincide with and depend on God's activities, what remains of the fruit of his former actions is burnt down, his devotion becomes overwhelming, he perceives the soul pervading form of God with his essential eye and he is finally emancipated from worldly bondage.'

Thus the perfect media of liberation is pure and sincere devotion which also must include knowledge of God's greatness. Kṛṣṇa declares in the *Gīta* ;

सन्तुष्टः सततम् योगी यतात्मा दृढनिश्चयः।

मय्यर्पितमनोबुद्धिर्यो मे भक्तः स मे प्रियः ।। XII,14

'Who is ever content, gifted with *yoga*, self - restrained, of firm conviction, who has dedicated his mind and reason to Me - that devotee of Mine is dear to Me.'

And for the spiritual upliftment of human souls, the supreme Lord Kṛṣṇa has gifted three ways, viz ;

1) *Karma yoga.*

2) *Jñāna yoga.* and

3) *Bhakti yoga.*

Among these three *yogas*, the final one, *Bhakti* yoga is the easiest and highest way to realise the supreme Lord. To quote ;

मां च योऽव्यभिचारेण भक्तियोगेन सेवते ।
स गुणान्समतीत्यैतान् ब्रह्मभूयाय कल्पते ।। (XIV,26)

'He who serves Me with an unwavering and exclusive *Bhaktiyoga* transcends these gunas and is worthy to attain or reach Brahman.'

Bhagavadgīta gives the final goals of the three divisions.

ऊर्ध्वं गच्छन्ति सत्वस्था मध्ये तिष्ठन्ति राजसाः ।
जघन्यगुणवृत्तिस्था अधो गच्छन्ति तामसाः ।। (XIV.18)

'Those abiding in *Sattva* rise upwards, those in *Rajas* stay midway, those in *Tamas* sink downwards ;

This is Madhvācāryas concept of *mokṣa,* which is acquired by unalloyed devotion. The Buddhistic conception is the annihilation of soul. The Jainas say soul takes to an everlasting upward flight, just as a bird does, after being set free from the cage. The Cārvakas say death close all and is *mokṣa*. The Mimāṃsakās declare heaven itself is *mokṣa*. The Advaitins say *karma-mukti* is a lesser one which is the enjoyement of bliss in *Vaikuṇṭa* and so on, the abodes of *saguna* gods ; *parama mukti* - is a higher one, which is becoming one with *Nirguna* Brahman. The Visiṣṭādvaitins declare that there is perfect similarity between God and soul.

The present *Dvādaśa stotras* also reflects that final bliss liberation is attained by only pure and sincere devotion unto God.

i) Madhvācārya eluogized the limbs of supreme God in the first chapter. The verbs in the first chapter, वन्दे, नमामि, चिन्त्यं, स्मरणीयम्, चिन्तयेत्, स्मरामि, ध्यायेत् and चिन्तयेत् are all nothing but forms of *Bhakti* as delineated in the *Bhāgavatapurāṇa.* [57]Thus in the first chapter, Madhvācārya indirectly suggests that saluting supreme God with pure devotion will carry embodied souls to salvation.

ii) स्मरतस्तु विमुक्तिपदं परमं स्फुटमेष्यति तात्किमपाक्रियते ।[58]

Here one who contemplates the divine Lord with sincere devotion will be definitely blessed with the state of final emancipation.

iii) सर्वपापानि यत्संस्मृतेः संक्षयं सर्वदा
यान्ति भक्त्या विशुद्धात्मनाम् ।   (D.S.VIII,10)

By the remembrance of supreme Lord always all sins of souls rendered stainless by devotion get destroyed. Here Madhvācārya warns that the embodied souls, which are eagerly waiting for liberation must have to come out from sins, strong obstacles on the way of *mokṣa.*

iv) त्रिगुणातीत विधारक परितो देहि सुभक्तिम् ।
करुणापूर्णवरप्रदचरितं ज्ञापय मे ते ।।   (D.S.X,5)

'O surpasser of tripple guṇas, unique supporter of all, grant me at all times and from all sides proper devotion. O full of compassion bestower of boons acquaint me with thy deeds,

Here the devotee asks the God humbly for the pure and sincere devotion which indicates that such devotion will carry towards final beautitude.

v) मरणप्राणदपालक जगदीशाव सुभक्तिम् ।(D.S.X,7)

'O giver of death and life, protector, Lord of the universe, protect my right devotion from evils.

There are six internal strong enemies which destory the devotees, devotion; they are *kāma, krodha, lobha, moha mada* and *matsara.*[59]

vi) दातृसर्वामरैश्वर्य विमुक्त्यादेरहोवरम् ।

'(The lotus feet of Viṣṇu) which confers on all divinities prosperity and final liberation. In the commentary by C.M.Padmanabhacara, सर्वेषां अमराणां देवानां ऐश्वर्यं स्वस्वयोग्यपदं विमुक्तिः निर्मोक्षः ।

There is no death, disease, disappointment or any other kind of defect in the state or *mokṣa*. All are attuned towards God and there is no competition, no jealousy, no strife. The souls cherish the highest devotion to the Lord Hari and such devotion is in the nature of eternal happiness.

Thus Madhvācārya declares his seventh doctrine, devotion is the only means to attain liberation.

8) अक्षादित्रितयं प्रमाणं

' Perception and two others are means of valid knowledge;

Madhvācārya defines philosophy as '*Tattvanirṇaya*' i.e., the determination of things as they are in themselves. In the other words philosophy is the true knowledge of things. The ways of obtaining true knowledge therefore form a fundamental part of epistemology, which is the theory of knowledge on which, metaphysics which is the theory of substance is based.

The means of true knowledge are called *pramāṇas*. The term *pramāṇa* is defined in different ways in the different school of Indian philosophy. The number of *pramāṇas* vary from one system of philosophy to another. The following veres gives the list of *pramāṇas* in different schools ;

प्रत्यक्षमेकं चार्वाकाः कणादसुगतौ पुनः ।
अनुमानं च तच्चाथ सांख्याः शब्दं च तेऽपि च ।।
न्यायैकदेशिनोऽप्येवमुपमानं च केचन ।
अर्थपत्या सहैतानि चत्वार्याह प्रभाकरः ।।
अभावषष्ठान्येतानि भाट्टा वेदान्तिनस्तथा ।
संभवैतिह्ययुक्तानि तानि पौराणिका जगुः ।। (तार्किक रक्षा)

Accordingly, Cārvakas accept only one Pramāṇa i.e., perception, Vaiśeṣikas and Buddhists accept two ;perception and inference, Sānkhyas accept three ; perception,

inference and verbal testimony, Naiyāyika*s* accept four, these three and comparision, Prābhākara Mimāṃsakā*s* accept five ; these four and presumption. Advaita vedantins and Bhatta Mimāṃsakās add non existance and accept totally six. Paurāṇikas add two more viz., plausibility and tradition and accept eight *Pramāṇas.*

But according to Madhvācārya pramāṇas are only three viz., perception, inference and verbal testimony.

Madhvācārya defines *pramāṇa* as ; यथार्थं प्रमाणम् । (प्रमाणलक्षण p.1)

Pramāṇa is that which reveals an object as it is. *Pramāṇa* is valid knowledge the means of valid knowledge is called *Anupramāṇas* and Madhvācārya has accepted only three *Anupramāṇas* ;

1. प्रत्यक्ष
2. अनुमान
3. आगम

निर्दोषार्थेन्द्रिय सन्निकर्षः प्रत्यक्षं । He defines perception as the contact of a defectless sense organ with a defectless object. If a defect creeps in at any stage there may be not at all arise any knowledge or it may be give rise to wrong or invalid knowledge.

निर्दोषोपपत्तिरनुमा । *Anumāna* is a defectless syllogism. It is a means of a producing awareness or knowledge of an object with which it is invariably connected.

निर्दोषः शब्दः आगमः । *Āgama* is a defectless verbal composition. Knowledge of object can be derived from words and when object exists as the words reveal, the words become a *pramāṇa* and constitute an *Āgama.* Madhvācārya quoted two verses *Brahmāṇḍa purāṇa* in his monograph *Viṣṇutattvavinirṇaya* which goes to prove authoritative texts accepted by him.

ऋगाद्या भारतं चैव पञ्चरात्रमथाखिलम् ।
मूलरामायणं चैव पुराणं चैतदात्मकम् ।
ये चानुयायिनस्त्वेषां सर्वे ते च सदागमाः ।
दुरागमास्तदन्येये तैर्न ज्ञेयो जनार्दनः ।। VTN p.1

Madhvācārya demonstrates, other kinds mentioned as *pramāṇas* can be included within the three groups.

अर्थापत्त्युपमे अनुमा विशेषः । *Arthāpatti* and *Upamāna* are specific types of *Anumāna* and *Saṃbhava* also comes under *Anumāna, Aitihya* comes under *Āgama*. *Abhāva* depending upon situation includes under perception and inference (अभावो अनुमाप्रत्यक्षंच) Hence Madhvācārya affirms that *pramāṇas* are only three.

In the *Dvādaśa stotra* Madhvācārya has made use of verbal testimony and inference as means of valid knowledge.

i) इति वैदिकमस्ति वचः। (D.S.III,6)

ii) इति स्म परं वचनम् । (D.S.III,8) etc. are examples wherein he quotes the Vedic scriptures in support of his main tenet viz., ; the supremacy of Viṣṇu.

In यदि नाम परो न भवेत् स हरिः । (D.S.III,5) He has made use of inference to prove that the whole word is in the control of Lord Viṣṇu.

He has not referred to perception in this *stotra*, perhaps because Viṣṇu is not and cannot be perceived by any of the sense organs.

9) अखिलाम्नायैकवेद्यो हरिः । Lord Viṣṇu alone is made known by all scriptures.

Madhvācārya declares Viṣṇu as the most supreme God quoting authoritative scripture. He has been proved as having all auspicious qualities devoid of defects, as the creator, sustainer and destroyer of the universe. He has been described as bestower of final bliss to the devotees.

There are so far innumerable *Vedic* and *smṛti* texts which laydown that supreme God can be known only through scriptures. Thus the main essence of *Vedas* is to impart knowledge of God and His greatness. To quote ;

i) How to know Brahman and which *pramāṇa* yields his knowledge ! regarding this question Vedavyāsa has replied through the third *Brahmasutra* i.e., ॐ शास्त्रयोनित्वात् ॐ which proclaims *Āgama pramāṇa* or verbal testimony helps to know Brahman.

ii) नावेदविन्मनुते तं बृहन्तं सर्वानुभूमात्मानम् । (तैत्तिरीय ब्राह्मण III,12,9,7)

One who is ignorant of the *Vedas* cannot know Brahman, the great soul and all experiencer.

iii) तं त्वौपनिषदं पुरुषं पृच्छामि । (बृहदारण्यक उपनिषद् III,9,26)

I ask about the person who is known only through the *Upaniṣads.*

iv) नैषा तर्केण मतिरापनेया प्रोक्तान्येनैवसुज्ञानाय प्रेष्ठ । (कठोपनिषद् I,2,9)

This knowledge is neither attained nor refutable by reasoning, only when it is imparted by a teacher it leads to direct realisation.

v) सर्वे वेदा यत्पदमानयन्ति तपांसि सर्वाणि च यद्वदन्ति ।
यदिच्छन्तो ब्रह्मचर्यं चरन्ति तत्ते पदं संग्रहेण ब्रवीमि ।। (कठोपनिषद् I,2,15)

All Vedas speak of the highest abode of Lord Viṣṇu. All penances also state the same. The vows like celibacy and others are observed only with a desire to attain that place. I tell you in brief about that.

There are some more Vedic texts which declare, supreme god can be known only through *Vedic* texts and reject inference to know the nature of god.

vi) न चक्षुर्न श्रोत्रं न तर्को न स्मृतिर्वेदा ह्येवैनं वेदयन्ति । (भाल्लवेयश्रुति)

Neither eyes nor ears nor reasoning, only *Vedas* make him know ; so they are called *Vedas.*

vii) नेन्द्रियाणि नानुमानं वेदाह्येवैनं वेदयन्ति तस्मादाहुः वेदाः। (पिप्पलादश्रुति)

Neither the senses nor inference lead to the knowing of this one. Only the *Vedas* do so and hence they are called *Vedas.*

Dr. D.N.Shanbhag opines ' Inference can not function independently without the support of perception or testimony. It is stated in the *Kurma purāṇa* - inference without the help of scripture cannot establish any proposition with certainty. Similarly, in the field beyond the reach of human senses perception cannot yeild valid conclusion. There is no doubt that perception and inference become valid means of knowledge only when they are helped by scriptures.

Then what are the scriptures through which god can be known, the four *Vedas*, the *Mahābhārata, Pañcarātra, Mūla-Rāmāyaṇa* and all other works that follow these.[60]

viii) The *Bhagavadgīta* also declares the same, thus Madhvācārya is supported by Lord Kṛṣṇa. वेदैश्च सर्वैरहमेववेद्यः ...... ।

The Lord only is known through *Vedas*. Therefore the purpose of all scriptures is to impart the knowledge of supreme excellence of Lord Viṣṇu.

Though the Vedas deal with other things viz., *Karmakānda, Devatākānda* and so on , they speak mainly of god and his glories and subsidiarily of other things.

मुख्यं च सर्व वेदानां तात्पर्यं श्रीपतेः परम् ।

उत्कर्षे तु तदन्यत्र तात्पर्यं स्यादवान्तरम् ।। (महावराह quoted in VTN p.25)

The great and primary purport of all *Vedas* is the greatness of Śripati. There reference to other matters is secondary.

Madhvācārya concludes his *Aitareya bhāṣya* with this verse ;

सर्वैश्च वैदिकपदैः अपिलोकशब्दैः मेधाम्निवारिधितलादि रवैश्च सर्वैः ।

एकोऽभिधेयपरिपूर्णगुणः प्रियोऽलं नारायणो मम सदैव सुतुष्टिमेतु ।।

All the *Laukika* and *Vaidika* words end in supreme god . Even all sounds like

those of clouds etc., declare Him . All names refer to Him who is different from all, and who is independent and eternally same is the highest Viṣṇu. He and He only is the goal of all right scriptures. may he be pleased with us.

The present *Dvādaśa stotra* also supports the above idea that, all scriptures proclaim Lord Viṣṇu only.

i) यदसुप्तिगतोऽपि हरिः सुखवान् सुखरूपिणमाहुरतो निगमाः । (D.S.IV,2)

Though Lord Hari is ever wakeful, by virtue of His being blissfull, the scriptures declare Him to be of the nature of bliss. This idea is supported by many Upaniṣadic and Vedic *mantras.* [61] He has been described in the *Vedas* as the being of supreme wisdom and ruler of sense organs ;

चक्षुषः चक्षुः श्रोत्रस्य श्रोतुः । (तलवकारश्रुति)

ii) विमलैः श्रुतिशाणनिशाततमैः सुमनोऽसिभिराशु निहत्य दृढम् । (D.S.IV,5)

Here Madhvācārya advises us to sharpen and purify our minds by the help of scriptures which helps to meditate upon the boundless Hari. The scriptures which are always proclaiming Lord Viṣṇu are having capacity to purify devotees mind.

iii) विप्रमुखैः सदा वेदवादोन्मुखैः सुप्रतापैः क्षितिशेश्वरैश्चार्चितम् । D.S.VIII,4)

The supreme god is worshipped by high order of brahmins in the peculiar Vedic language. This indirectly indicates that the subject matter of all the *Vedas* is Lord Viṣṇu only.

iv) अत्ययो यस्य केनापि न क्वापि हि प्रत्ययो यद्गुणेषूत्तमानां परः ।
सत्यसङ्कल्प एको वरेण्यो वशीमत्यनूनैःसदा वेदवादोदितः ।। (D.S.VIII,5)

We are propitiating Vāsudeva, surpassing whom verily, has not been accomplished by any one and any where, in whose excellences conviction of those that have attained spiritual knowledge is superb, whose intentions are fulfilled in action, who is absolute, adorable, independent, always proclaimed as supreme by those of superior intellect through

the instrumentality of *Vedic* argumentations.

v) अच्युतो यो गुणैर्नित्यमेवाखिलैः प्रच्युतोऽशेषदोषैः सदा पूर्तितः ।
उच्यते सर्ववेदोरुवादैरजः स्वर्च्यते ब्रह्मरुद्रेन्द्रपूर्वैः सदा ।। (D.S.VIII,8)

Supreme Lord is always full of all excellences and free from all imperfections because of His being always abundant with auspicious attributes ; is expounded by the many argumentations of all *Vedas* ; is unborn and is duly worshipped always by prominent divinities, such as Brahma, Rudra and others.

Hence Madhvācārya sums up that all scriptures have only one single main purport and that is imparting knowledge of Lord Viṣṇu. Thus Madhvācārya exemplifies his cardinal doctrines in his stotras quite effectively and eventually.

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   ये चानुयायिनस्त्वेषां सर्वे ते च सदागमाः ।
   दुरागमास्तदन्ये ये तैर्न ज्ञेयो जनार्दनः ।। (*Viṣṇutattvavinirṇaya*, 3)
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7. a. सृष्टिस्थिति लयश्चेति नियतिर्ज्ञानमावृतिः ।
   बन्धमोक्षौ च पुरुषाद्यस्मात् स हरिरेकराट् ।। (*Skandapurāṇa*)

   b. ब्रह्मशब्दश्च विष्णावेव ..... । (B.S.B.I,i,1) which means the term Brahman primarily denotes

Supreme Viṣṇu only.

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तस्मात्स प्रोच्यते विष्णुर्विशेर्धातोः प्रवेशनात् ।।

b. व्याप्ता मे रोदसी पार्थ क्रान्तिश्चाभ्यधिका मम ।

क्रमणाच्चाप्यहं पार्थ विष्णुरित्यभिसंज्ञितः ।। (*Mahābhārata, Śāntiparva*, 343, 42-43)

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14. आनन्दो ब्रह्मेति व्यजानात् । (*Taittirīya upaniṣad)*

15. द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च ।

क्षरस्सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते ।।

उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः। (VTN,p.99)

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सदावन्द्यं इत्यनेन भक्तिवैराग्यादिसहितोपासनं तृतीयाध्यायप्रतिपाद्यमभिहितं ।।

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अतोस्मि लोके वेदे च प्रथितः पुरुषोत्तमः ।। *(Bhagavadgīta* XV,18)

19. पिताहमस्य जगतो माता धाता पितामहः ।

वेद्यं पवित्रमोङ्कारो ऋक्सामयजुरेवच ।।

गतिर्भर्ता प्रभुः साक्षि निवासः शरणं सुहृद् ।। *Viśvapatiṭīka*, p.13

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    लक्ष्मीरक्षरदेहत्वाद्क्षरेत्यभिधीयत् ।। (Ibid,p.13)

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    वेदशास्त्रात्परं नास्ति न दैवं केशवात्परं ।। *(Mahābhārata)*

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    जीवभेदो मिथश्चैव जडजीवभिदा तथा ।।
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येन जातानि जीवन्ति, यत्प्रयन्त्यभिसंविशन्ति ।

तद्विजिज्ञासस्व । तद्ब्रह्म ।। (*Taittirīya Upaniṣad* II,1)

b. अहं कृत्स्नस्य जगतः प्रभवः प्रलयस्तथा । (*Bhagavadgīta* VII,6)

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56. Ibid., p.34

57. श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।

अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ।। *(Bhāgavata purāṇa* 7-5-23)

58. *Dvādaśa stotra* III-3

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Commentary of C.M.Padmanabhacara p.221

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मूलरामायणं चैव पुराणं चैतदात्मकम् ।।

येचानुयायिनस्त्वेषां सर्वे ते च सदागमाः । VTN p.2

61. a. ज्ञानज्ञानः सुखसुखः .....। *Viśvapati ṭīka.*

b. आनन्दो ब्रह्मेति व्यजानात् ।

c. सत्यं ज्ञानमनन्तं ब्रह्म ।

d. वर्जितः सर्वदोषैर्यो गुणसर्वस्वमूर्तिमान् ।

स्वतन्त्रो यद्वशाः सर्वे स विष्णुः परमो मतः ।। (*Paramopaniṣad*)

e. वेदे रामायणे चैव पुराणे भारते तथा ।

आदावन्ते च मध्ये च विष्णुः सर्वत्र गीयते ।।

CHAPTER-V

The concept of *Bhakti*

The *Bhakti* or the path of devotion, the only and the easiest way to salvation, is as ancient as the scriptural literature. The Vedic literature delineated the theories of the cardinal elements of *Bhakti* in its textual passages.[1] The hymn from *Yajurveda*; य आत्मदा बलदा यस्य विश्व उपासते प्रशिषं यस्य देवाः। (25,13) Whom all people worship.' The word *Upāsanā*, which literally means 'sitting near' might have been primarily used to signify 'sitting down for worship. But it came later to mean worship in general. This *Bhakti* and *Upāsanā* are synonymous.

Bhakti denotes the positive aspect, an active longing, a state of love, an outpouring of devotion and admiration, a surrender of soul in melting tenderness.

The basic idea of ultimate *Bhakti* is consciousness or realisation of devotees dependence on God. If man be independent in any sense no *Bhakti* is possible. *Bhakti* is germinated only if man experiences inferiority and if he comes to know that the only supreme God is superior and Independent, and all of us are His subordinates.

Besides, the *Pañcarātrāgama, Ahirbudhnyasaṃhita* and *Purāṇas* explain the concept of *Bhakti* at large. Even Pāṇini, grammarian the author of aphorisms has defined *Bhakti* in his *Aṣṭādhyāyī*.[2] In the two great epics of India, namely, the *Rāmāyaṇa*[3] and the *Mahābhārata*,[4] there are a number of references to *Bhakti* as a means for attainment of supreme God.

As stated in *Bhāgavata purāṇa*, there are three *yogas* in the progressive realisation of *Mokṣa*.

योगास्त्रयो मया प्रोक्ता नृणां श्रेयो विधित्सया ।

ज्ञानं कर्म च भक्तिश्च नोपायोऽन्योस्ति कर्हिचित् ।। (XI,20,6)

Among these three paths *Bhakti* is considered to be superior. *Bhakti yoga* has its own importance and established it's pride place in the *Bhagavadgīta*. There are innumerable quotations which declare *Bhakti* is superior to other two paths without which salv ation is impossible.[5]

Nārada gives the reason that *Karma* and *Jñāna yogas* are accessible to such persons who are high born and have undergone various purificatory rites and also received the proper education. But, there is none who has not experienced love towards something at some time. So it is not very difficult to acheive love towards divine God.[6]

There are exclusive references which prove that the devotion does not depend upon the caste, creed or birth, high or low. The real devotee who is even low-born is superior to high-born who is a non-devotee.

चाण्डालोऽपि मुनिश्रेष्ठ विष्णुभक्तौ द्विजाधिकः ।

विष्णुभक्तिविहीनस्य द्विजोऽपि श्वपचाधिकः।।

(*Bṛahannāradīya* 32,39)

अहो बत श्वपचोऽतो गरीयान् यज्जिह्वाग्रे वर्तते नाम तुभ्यम् ।

तेपुस्तपस्ते जुहुवुः सस्नुरार्या ब्रह्मानूचुर्नाम गृणन्ति ये ते ।।

(*Bhāgavata purāṇa* III,33,7)

and

अपि चेत् सुदुराचारो भजते मामनन्यभाक् ।

साधुरेव स मन्तव्यः सम्यग्व्यवसितो हि सः ।। (IX,30)

'A sinner, howsoever great, if he turns to Me with undivided devotion,must indeed be counted a saint ; for he has a settled resolve'

The foremost among devotees, Prahlāda says "I consider an out-caste who has dedicated his thought, word, deed, wealth, possessions and life to God, to be far superior to a brahmin endowed with the twelve well-known traits, but has not the inclination for the lotus feet of the Lord. Because the former, by his utter self-surrender, elevates and sanctifies the whole family whereas the latter does not even purify himself, what to speak of others.[7]

In the *Mahābhārata* Lord Kṛṣṇa also proclaims devotees of the Lord are not śūdras. Śūdras are they who have no faith in Lord which ever be their caste. As wise man should not slight even as out-caste if he is devoted to the Lord. He who looks down upon him will fall into hell.'[8]

Hence the path of *Bhakti* does not demand qualifications such as caste, birth, clan, sex, time, place and stage of life. Therefore in the *Bhāgavata* god of death advises people to cultivate *Bhaktiyoga*, which is according to him the *paramadharma*, the highest duty of every human being.[9]

The *Bhakti yoga* is regarded as the easiest means for every person in the Kaliage, who may have neither the strength and the facilities for the performance of *Karma* nor the brilliant intelligence and endurance for practising *Jñāna yoga*. It is often described that the *Bhakti yoga* is arranged in the middle of the *Bhagavadgīta* (chapter vii to xii) to lay stress upon the fact that *Bhakti* is required as an accessory both for the *Karma* described earlier and for *Jñāna* described later, based upon *'Dehalidīpa Nyāya* (a lamp placed on the thershold of a door to illuminate the space on either side of it)

Moreover, the *Bhakti yoga* is more fascinating to the mind as it is enriched by the ways in the sacred literature like the *Gīta*[10] and *Bhāgavata*.[11] Lord Kṛṣṇa boldly states to Arjuna that 'No, by the study of Vedas nor through regular penance, nor through

generous gifts, nor by sacrifices, can I be seen as you have seen Me,[12] and continues, that 'God manifests Himself to those who love Him. The key means of which this universal form of the Lord can be unlocked in a loving devotion. The true, sincere devotee will find out, see and realise his God.

भक्त्या त्वनन्यया शक्य अहमेवंविधोऽर्जुन ।
ज्ञातुं द्रष्टुं च तत्वेन प्रवेष्टुं च परन्तप ।। (XI,54)

'By exclusive devotion to Me alone, O Arjuna can I be truly known, seen and entered into'. Hence *Bhakti* is the only path for the final bliss, other two *Jñāna* and *Karma* are the supporting factors to *Bhakti*.

The origin of ***Bhakti*** It is here proper to take a note of the *Bhāgavata Māhātmya* (an extract from *Padmapurāṇa*) regarding the origin of *Bhakti* in a dialogue between Nārada and Bhakti. Being asked by Nārada, *Bhakti*, in living form replies ; 'I was born in the Dravida country and attained maturity in Karnataka. Then I was honoured here and there in Maharastra and Gujarat. But, mutilated by heretics due to the arrival of dreadful Kali, I grew weak and developed sluggishness along with my two sons (*Jñāna* and vairāgyā). Reaching Vṛndāvana however, I stand refreshed as it were and endowed with extreme comeliness. I have become quite Young acquiring a most lovable exterior.[13]

The Nature of *Bhakti* : When a man performs physical activities only to please supreme God, and He and He alone is the central focus of the all his mental activities, there arises in him a state of *Bhakti*. Thus *Bhakti* is nothing but centralization of all our physical and mental functions in God.

The term *Bhakti* is derived from the root *Bhaj* meaning 'to serve'. And thus *Bhakti* means serving the supreme Lord with intense love. The beautiful verse from

Garuḍapurāṇa brings out etymological meaning of the word *Bhakti*,

भजित्येष वै धातुः सेवायां परिकीर्तितः ।

तस्मात्सेवा बुधैः प्रोक्ता भक्तिः साधनभूयसि ।। (Garuḍapurāṇa, 231)

The same *Bhakti* according to *Nārada-Bhakti-Sūtra* is indefinable;

अनिर्वचनीयं प्रेमस्वरूपम् । मूकास्वादनम् । प्रकाशते क्वापि पात्रे । गुणरहितं कामनारहितं प्रतिक्षणवर्धमानमविच्छिन्नं सूक्ष्मतरमनुभवरूपम् । तत्प्राप्य तदेवावलोकयति तदेव श्रृणोति तदेव भाषयति तदेव चिन्तयति । (51-55)

The intrinsic nature of loving devotion to God is incapable of being described just like the dumb man's experience of delightful taste. He does enjoy the taste but cannot express it. In the case of *Bhakti* or devotion or love to God, it cannot be fully explained as it is beyond all words and expressions. But Nārada asserts, it does manifest itself in some deserving persons and thereby its nature can be inferred. This *Bhakti* does not depend upon any material qualities giving rise to temporary love. This temporary love ceases to exist when those qualities are vanished. It is without any desire for any type of fruit besides the love itself. When there arises even the least desire to get something in return, the love becomes defiled by such a desire and many result into disappointment and frustration. The devotee is always dissatisfied with the intensity of love and strives to increase it with all his energy and time. It is subtler than the subtlest and is only experienced in once heart of hearts. The devotee does not see anything but itself, hears nothing except it, speaks only of it and nothing else and thinks of it only, to attain that divine devotion.

Despite this impossibility of defining *Bhakti* fully there are a number of definitions and these definitions are found to be considered by observing the visible activities of a devotee. We will see such definitions below one by one.

i) According to sage Vyāsa, *Bhakti* is the attachment to God's worship and other allied rituals.[14] This idea of *Bhakti* is supported by *Viṣṇurahasya*;

श्रीविष्णोरर्चनं ये तु प्रकुर्वन्ति नरा भुवि ।

ते यान्ति शाश्वतं विष्णोरानन्दं परमं पदम् । (p.54)

ii) कथादिष्विति गर्गः [15] Sage Garga opines that *Bhakti* consists in the attachment to the narration of and listening to the stories glorifying the Lord. Similar is the opinion contained in a verse of the *Bhāgavata purāṇa*;

इदं हि पुंसस्तपसः श्रुतस्य वा स्विष्टस्य सूक्तस्य च बुद्धिदत्तयोः ।

अविच्युतोऽर्थः कविभिर्निरूपितो यदुत्तमश्लोकगुणानुवर्णनम् ।। (1,5,22)

iii) Śāṇḍily has defined *Bhakti* as deep attachment to God.[16] Prahlāda, devotee of Viṣṇu explains this attachment means 'It is well known that ordinary beings have intense attachment towards physical pleasures. If the same attachment is directed towards God it is *Bhakti*.[17] In the opinion of Nārada;

नारदस्तु तदर्पिताखिलाचारता तद्विस्मरणे परमव्याकुलतेति । (Nārada Bhakti Sūtra 19)

Bhakti consists in offering all activities to God and feeling extremely restless and dejected for forgetting the Lord even for the slightest portion of a moment for whatever reason. The best examples who showed intense devotion towards Lord Kṛṣṇa are gopis as quoted by Nārada and Śāṇḍilya.

a) यथा व्रजगोपिकानाम् । (Nārada Bhakti Sūtra, 21)

b) अत एव तदभावाद वल्लवीनाम् (Śāṇḍilya Bhakti Sūtra 14)

iv) Maharṣi Patañjali in his *yoga sutra*, called *Bhakti* as *praṇidhāna*, and it is one of the five practices necessary at the second stage of spiritual discipline.

ईश्वर प्रणिधानाद्वा । (Yogasutra 1,24)

शौच-सन्तोष-तपः-स्वाध्यायेश्वर-प्रणिधानानि नियमाः। (Yogasutra 2,32)

v) Vyāsa, the well-known commentator on *Yoga-sutra* regards *praṇidhāna* as a kind of devotion.[18] While discussing Vyāsa's ideas Vācaspati Miśra has added that devotion may be either mental or oral or physical.[19] At another place. Vyāsa interprets the term as meaning 'dedication of all actions to the Great teacher i e God.[20] But further realizing the fact that it is difficult to dedicate all actions to God, therefore Vyāsa suggested an alternative interpretation of the term as तत्फल संन्यासो वा 'dedication of the fruits of actions to God. Which is off course central idea in the view of the teachings of the *Bhagavadgīta.*[21]

vi) Bādarāyana, names devotion to God *saṁrādhana* in the *Brahmasutra*.(अपि संराधने प्रत्यक्षानुमानाभ्याम् 3,2,24,) Brahman is usually unmanifest, but it is visible to a devotee or a man in a state of *saṁrādhana.*

vii) According to *Bhāgavata, Bhakti* consists in the uninterrupted presence of the individual mind in God.

The most important aspect of the teachings of the *Bhāgavata* is the mode of *sādhana,* it prescribes for attaining perfection. *Bhakti,* love or devotion, has been given place of pride, though *Jñāna, Yoga* and *Karma* too find an important place in its scheme. *Bhakti* has been advocated as a more natural and hence an easier path to perfection.

Bhakti has two aspects. When undertaken as the preliminary discipline, it is called *Sādhana-Bhakti.* It is more of the nature of *Karma* like worship, the divine names of supreme Lord. This ripens into *Aikāntiki-Bhakti,* wherein love flows unobstructed towards God even as a river flows into the ocean. It is also termed as *Nirguṇa-Bhakti* one who has attained to this state of intense devotion is called a

Mahābhāgavata. (a great devotee of supreme)

The object of *Bhakti* may be the personal God or an *avatāra,* or the whole universe. Of these, *Bhakti* towards an *avatāra* is the easiest and sweetest. This *Bhakti* can take several forms depending upon the relationship that the devotee cultivates towards the deity;

a) *Śānta,*(peaceful contemplation.)

b) *Dāsya,*(servitude.)

c) *Vātsalya,*(parental love.)

d) *Sakhya,*(friendship.)

e) *Kānta* or *Mādhurya,*(conjugal love.)

Some times, even hatred and fear of God have been included within the orbit of *Bhakti* by the text, since the intense concentration brought about by them, on God can purify and liberate them, that do so.

viii)The *Devi-Bhāgavata* says that in devotion mind remains in the deity as steady as the flow of oil.[22]

ix) Śankarācārya, the founder of Advaitavedanta, in his famous work namely *Vivekacūdāmani* opines *Bhakti* is the only best means to salvation. According to him, the state of meditation upon Brahman for securing liberation itself is *Bhakti*.[23] Just as soiled cloth cannot be cleaned well without soap water, so also impure intellect cannot be made pure without *Bhakti*.[24]

In clear terms, Śankarācārya defines *Bhakti* as स्वस्वरूपानुसन्धानं भक्तिरित्यभिधीयते (*Vivekacūdāmani*-32) 'contemplating on one's self; The noting point to be taken into consideration that 'the path of devotion goes well with *Saguṇa Brahmopāsana* but not *Nirguṇa Brahmopāsana.* Because the concept of *Bhakti* marks the relation between

devotee and devoted which are quite different entities. This difference between the entities holds good with only *Saguṇa Brahmopāsana.*

x) According to Bhāskara, 'attachment to Brahman regarded, as one of the essential means to liberation, is defined to be worship, *samārādhana* or devotion. This *Bhakti* is said to be an attendance on the Lord by meditation. Moreover, it is not any feeling or emotion but unstinted affection towards God. Here he has to say; 'Gods unmanifested form should be meditated upon.[25]

xi) Rāmānuja defines *Bhakti* as;

स्मर्यमाण विषयस्यात्यर्थप्रियत्वेन स्वयमप्यत्यर्थप्रियरूपं स्मृतिसन्तानमेवोपासनशब्दवाच्यमिति हि निश्चीयते तदेव स्नेह-पूर्वमनुध्यानं भक्तिरित्युच्यते बुधैरिति ।

(Rāmānuja commentary on *Gita* 7,1)

'the contemplation of supreme God, accompanied by love. Furthur Rāmānuja continues *Bhakti* means unbroken and continual thinking of the Lord with great love just like the stream of oil.[26] For the sake of acquiring firm devotion to Lord, seeker should obtain true knowledge from the śāstras under the guidance of a competent teacher. After acquiring the knowledge, seeker engages himself in self control, penance, purity; refrains from prohibited actions, and afterwards surrenders himself completely to the Lord. After these stages a person comes to have *Bhakti.* Without having such *Bhakti* backed by knowledge and action, by mere knowledge the salvation cannot be attained. The special feature of *Bhakti* is this ; As a result of having firm devotion a man loses all interest in every thing else than that which is done for the sake of the dearest.

Rāmānuja refers to deep meditation, a state in which the devotee sees God face to face, as it were, a state closely resembling vision of God in a literal sense. God is infinite bliss par excellence. He being the supreme Lord, the soul devoted to Him feels

excessive joy in devotional approach to Him. *Bhakti* is thus of the nature of bliss.[27]

With Rāmānuja, *Bhakti* is not feeling, but a special kind of knowledge, which seeks to ignore everything that is not done for the sake of God, the very dearest to all souls.[28] Rāmānuja in his *Śrībhāṣya* insists upon a seven fold culture of mind and body (*sādhanasaptaka*) ; 1) *Viveka* - absention 2) *Vimoha* - freeness of mind 3) *Abhyāsa* - repetition. 4) *Kriya* - works. 5) *Kalyāna* - virtuous conduct and 6) *Anavasāda* - freedom from dejection. 7) *Anuddharṣa* - absence of exultation, as a preparatory discipline to *Bhakti*.

Moreover in Rāmānuja's system, *prapatti* is the higher state than that of *Bhakti*, as a means to liberation. It is said, when a seeker is in as cending order of progressive stages leading to liberation, knowledge does assume the form of devotion and the fusion of these two finally results in *Kainkarya*. The whole process is consummated quickly by the way known as *prapatti* which is the way of absolute, unqualified, self surrender to God. Thus Rāmānuja synthesizes action, knowledge and devotion and their relative value is spiritual endeavour with the help of his concept of meditation which according to him is same as *Bhakti*.[29] Thus Rāmānuja's conception of *Bhakti* is named as *Aiswaryapradhānabhakti*.

xii) According to Nimbārka a particular type of love is *Bhakti* which grows in the heart of man endowed with qualities such as modesty.[30] Nimbārka school of thought is called *Bhedābheda* because 'in essence the effect is the cause it self - so far it is identical with the cause yet the effect has its own peculiar form, attributes and functions - so far it is different from the cause' (Cultural Heritage of India, vol.iii, p 340)

Nimbārka differs from Rāmānuja when he holds the view that *Upāsana* and *Bhakti* are [illegible] one and same. *Upāsana* denotes pure meditation upon God but *Bhakti* implies a

special kind of love for God. The worshipper- worshipped relation is there between individual soul and God. This relationship is characterised by love, devotion and complete self- surrender. Nimbārka finds 'worshipper - worshipped relation in Rādha and Kṛṣṇa ;hence he propounded the cult of Rādha- Kṛṣṇa. The supreme Deity here is Lord Kṛṣṇa and Rādha as well as the Gopis are the individuals striving for salvation.

xiii) Vijñānabhikṣu says *Bhakti* consists in the whole process of listening to God's name, describing His virtues, adoration to Him and meditation ultimately leading to true knowledge. These are all to be designated as the service of the God. The process of operations constituting *Bhakti* are all to be performed with love. He also refers to the *Bhāgavata* to show that the true *Bhakti* is associated with emotion which brings tears to the eyes, melts the eyes and raises the hair of the body. Through the emotion of *Bhakti* one dissolves oneself as it were and merges into Brahman just as the river Ganga into the ocean.

Vijñānabhikṣu no doubt urges the doctrine of *Bhakti* as a way to the highest realization. At the time of emancipation the individual souls do not have any personal relations with Brahman. The souls are not associated with any content of knowledge. Therefore they are devoid of any consciousness just like unconscious entities like wood or stone. They enter into the all-illuminating highest soul just as the rivers into the ocean.[31]

xiv) Vallabha regards Lord Kṛṣṇa to be the Highest Brahman who can only be attained by *Bhakti*.

Vallabha's system is called *Śuddhādvaita*, that is, since Brahman is never associated with *māyā*, He is ultimately pure ; and as there is Brahman alone not coming in contact with *māyā* He is *Advaita*.[32]

Vallabha beleived in a two-fold *Bhakti* ; the *Maryādābhakti* and *Puṣṭibhakti* . In *Maryādābhakti*, the devotee loves the Lord in confirmity with the scriptural injuctions, whereas in the *Puṣṭibhakti* devotion is promoted by the grace of God Himself, which leads directly to the salvation. Here, *puṣṭi* means God's grace (पुष्टिः तदनुग्रहः ...... Bhāgavata II, 10) and it is altogether different from *Maryādābhakti*. Here, complete self- surrendering and firm love for God are the best means to salvation.[33]

Those who follow the path of *Puṣṭibhakti* adore God, because they love Him most zealously. Their love is indeed of the same nature, as that which characterised the famous cow-herdesses of Vṛndāvana. Thus the gopi's are said to be the pioneers in the field of *Puṣṭimarga*.

xv) *Bhakti* in Ćaitanya school is not the concentration of the mind on Absolute Reality, but loving adoration of God. According to him *Bhakti* is distinguished as *Vaidhi* and *Rāgaguṇa*. *Vaidhi* type of *Bhakti* corresponds to the *Maryādābhakti* of Vallabha. The *Sāttvikabhakti* as explained in the *Bhāgavatapurāṇa* is not controlled by any rule and follows natural inclination of the heart. *Bhakti* possessed by the gopis of Vṛndāvana is *Rāgaguṇabhakti*. Ćaitanya recognises they are the ideal devotees who surrender completely themselves to Lord Kṛṣṇa and forget themselves in the adoration of Lord Kṛṣṇa through the medium of *Saṇkīrtana*.

Ćaitanya's mode of *Bhakti* is based on erotic sentiment. He says, the emotional experience allows to indulge in the inward realisation of the divine sports in all their erotic implications. He foresaw the possibility of immoral association arising from misusing his teachings based on erotic contemplation and warned his followers against the romantic association between the sexes. And he repeats that true love will dawn only when the hearts have risen above sexual cravings. In his only work, named, *Sikṣāṣṭaka*,

he emphasizes the repeated utterance the divine name Kṛṣṇa and points to the union with him through intense devotion.[34]

xvi) Rupa Gosvāmi of the *Gaudiya Vaiṣṇava* school has defined *Bhakti* as intent thought fixed on Lord Kṛṣṇa, devoid of any mundane desires and unmixed with knowledge, action etc.[35]

According to him, devotion has three stages;

1. *Sādhana* or means
2. *Bhāva* or sentiment
3. *Prema* or love

सा भक्तिः साधनं भावः प्रेमा चेति त्रिधोदिता । (Bhaktirasāmṛta Sindhu 1,2,1)

The *Sādhana* or the expedient reaches the *Bhāva* and the *Bhāva* terminates in love which is supposed to be highest goal of human life. Such devotion also can be attained through divine grace following above stated stages i.e., *Sādhana*, *Bhāva* and finally love in god.

BHAKTI IN MADHVA PHILOSOPHY :

Bhakti occupies predominent place in Madhva system of vedanta. Moreover Madhva philosophy can be described as *Bhakti siddhānta,* as He is the only philosopher who deals with the concept of *Bhakti* in *Brahmasutra Bhāṣya.* [36]

Madhvācārya being both theist and realist has shown that the path of devotion is the only perfect path to attain salvation through the supreme God's grace. Madhvācārya defines *Bhakti* as;

महात्म्य ज्ञान पूर्वस्तु सुदृढः सर्वतोऽधिकः।
स्नेहो भक्तिरिति प्रोक्तः तया मुक्तिर्नचान्यथा ।

(*Mahābhārata Tātparya Nirṇaya* 1-86)

The firm and intense love to the supreme Lord surpassing all objects of desires, based upon an adequate knowledge and conviction of God's glory and magnitude is called *Bhakti*. And the result of this *Bhakti* is release from this *saṁsāra*. Thus the supreme love following the wake of previous knowledge and lasting for ever is named as *Bhakti*.[37]

Bhakti. From another angle it is certainly necessary to understand whether *Bhakti* is blindlove or truelove arising on knowing the greatness of the Lord. And so Nārada makes it clear that the gopis should not [illegible] greatness of Kṛṣṇa [illegible] their love should not be construed as mere blind love.[38] There are many passages in the *Bhāgavata purāṇa* which prove that the gopis were aware of the greatness of Kṛṣṇa. Lord Kṛṣṇa Himself declares this fact.[39]

The question follows here that how to secure the knowledge of God's majesty, without which *Bhakti* is impossible, for this, Upaniṣads declare that there are premier instruments of securing knowledge of Brahman, viz., *Śravaṇa*, *Manana*, and *Nididhyāsana* on supreme Brahman.

श्रवणं मननं चैव ध्यानं भक्तिस्तथैव च ।
साधनं ज्ञानसंपत्तौ प्रधानं नान्यदिष्यते ।
न चैतानि विना कश्चिज्ज्ञानमाप कुतश्चन ।।

(Brahmasutrabhāṣya I,1,1)

Jayatīrtha, commentator par excellence of Madhvācārya elaborates the definition with his memorable wonted lucidity.

परमेश्वर भक्तिर्नाम निरवधिकानंतानवद्यकल्याणगुणत्वज्ञानपूर्वकः स्वस्वात्मात्मीयसमस्त वस्तुभ्योऽनेकगुणाधिकोऽन्तराय सहस्रेणाप्यप्रतिबद्धो निरन्तरप्रेमप्रवाहः। (न्यायसुधा p.298)

'Devotion to the Lord is that ceaseless flow of love of God, unimpeded by any obstacles, transcending the measure of love and attachment which he cherishes for his self and his belongings, fortified by a deep knowledge and unconquerable conviction that the Lord is the abode of infinite and illimitable auspicious attributes of a spotless nature. Thus Jayatīrtha's statement makes Madhvācārya's definition crystal clear that *Bhakti* cannot be dissociated from knowledge.Knowledge is the constituent of *Bhakti*.

The beautiful verse from *Anuvyākhyāna* states that *Bhakti* continues even after securing liberation.

भक्त्या ज्ञानं ततो भक्तिः ततो दृष्टिस्ततश्च सा ।
ततो मुक्तिस्ततो भक्तिः सैव स्यात् सुखरूपिणी ।। (*Anuvyākhyāna* p.41)

The *Bhakti* is the basic qualification of the seeker which should continue even after securing salvation. As such, Madhvācārya distinguishes three stages of devotion.

1)*Bhakti*, Which precedes knowledge of Brahman.

2)*Bhakti*, Which follows knowledge.

3)*Bhakti*, that comes after direct realisation.

It is thus impressively described in the above stated verse. The seeker gets the knowledge of Brahman by devotion, the devotion increases by that knowledge and by the increase of devotion he comes to have direct vision of Brahman,by this direct vision of Brahman the devotion intensifies, and by such intensified devotion he attains liberation, and by the still more intensified devotion in the state of liberation, he experiences his absolute bliss.'

So one can easily realise that even though *Bhakti* is easy as it easily brings Gods grace and the most hankered after eternal bliss, it is not so easy to cultivate *Bhakti* path, which means complete surrender to the Lord with utmost love for Him.

The means of *Bhakti* : The primary requirement to have *Bhakti* and to increase it, is ***vairāgya*** which means renouncing all attachments to worldly objects.[40] It is well known fact that mind is the cause of bondage and liberation.

मनः एव मनुष्याणां कारणं बन्धमोक्षयोः ।

The *Bhagavadgīta* declares downfall of one who becomes attached to the worldly objects.[41]

The second means of *Bhakti* is ceaseless worship of the Lord. अव्यावृत्त भाजनात् । (Nārada Bhakti Sūtra , 36) This is well said by lord Kṛṣṇa in His *Gīta*.[42] The third means is repeated practice of hearing and reciting God's glory even while living in the worldly surroundings; to quote

लोकेऽपि भगवद्गुणश्रवणकीर्तनात् । (*Nārada Bhakti Sūtra.*, 37)

In the *Bhāgavata* Lord Kṛṣṇa says;

ता ये शृण्वन्ति गायन्ति ह्यनुमोदन्ति चादृताः ।
मत्पराः श्रद्धधानाश्च भक्तिं विन्दन्ति ते मयि ।। (XI,26)

He who fixes his mind on Me, and hears, sings and praises the stories of My name, glory and sports develops exclusive devotion to Me; The *Bhāgavata purāṇa* declares that the utterance of the divine names of the Lord destroys the heap of sin and bestows eternal bliss.

The fourth and important means of *Bhakti* is that the grace of noble persons or the grace of the Lord Himself;

मुख्यतस्तु महत्कृपयैव भगवत्कृपालेशाद्वा । (Nārada Bhakti Sūtra 38)

Every- man's nature and destiny is known by the company or the relationship he keeps, and the relationship with the great encourages devotees become great devotees who are loved by the Lord. The happiness acquired by the company of good-men is greater than that in even the heaven.[43]

But Nārada cautions that it is not easy to have association with the great. It is quite rare unobtainable and yet it is unfailing in yeilding the desired fruit.[44] And if one gets good men's company it is due to Gods grace only.[45]

Characteristics of Bhakta: A man who aspires to become *Bhakta* should avoid completely evil company. One must keep oneself away from six internal enemies viz., *Kāma, Krodha, Lobha, Moha, Mada* and *Matsara.*

In *Bhagavadgīta* Kṛṣṇa has described the characteristics of *Bhakta.*

अद्वेष्टा सर्वभूतानां मैत्रः करुण एव च ।
निर्ममो निरहंकारः समदुःखसुखः क्षमी ।।
सन्तुष्टः सततं योगी यतात्मा दृढनिश्चयः ।
मय्यर्पितमनोबुद्धिर्यो मद्भक्तः स मे प्रियः ।। (XII 13-14)

'He who beareth no ill-will to any being and is friendly and compassionate, who is free from worldly attachment and egoism, who looks upon pleasure and pain alike and

forgiving. Who is ever content, mentally united to Me has controlled his self and is, fixed in resolve. who has dedicated his mind, and intellect to Me is dear to Me.

These features of a *Bhakta* will suffice to convince that even though *Bhakti* is the easiest way, it is difficult to become a *Bhakta*.

Importance of *Bhakti Yoga* ; The *Bhagavadgīta* consisting of eighteen chapters is broadly divided into three sections.

1) The *Karma yoga*.

2) The *Bhakti yoga*.

3) The *Jñāna yoga*.

Among these three *yogas*, *Bhakti yoga* is regarded as the easiest means for an ordinary person in the present age, who may have neither the strength and the facilities for the performance of *Karma* nor the brilliant intelligence and endurance for practicing jñāna *yoga*. It is often described that the *Bhakti yoga* is arranged in the middle of the *Bhagavadgīta* to lay stress upon the fact that *Bhakti* is required as an accessory both for the *Karma* and for *jñāna*. *Karma* and *jñāna* are the two auxiliaries to devotion. Disinterested action purifies mind and helps the development of devotion. Although both knowledge and devotion are necessary for man's emancipation, yet the path of devotion is very attractive. The devotees, therefore, resort to this path and regard both action and knowledge as auxiliary to devotion.[46]

Worship can bear fruit, if it is performed with the knowledge of the nature of the worshipper and the worshipped. That God is the worshipped and the soul the worshipper is a truth which every devotee must know. *Bhāradvaja saṃhita* teaches, God, the supreme soul, is my master. I am His servant. All that I do is His service, and it is an epitome of all knowledge.[47] Similarly a verse from *Brahmatantra* Says;

विज्ञानं यदिदं प्राप्तं यदिदं ज्ञानमर्जितम् ।

जन्मान्तरेऽपि देवेश मा भूदस्य परिक्षयः ।। (*Jitānte Stotra*-4.)

'O lord, there is no other means than your self for my welfare, not only in this life but also in lives to come. I have acquired this knowledge and I wish it might not perish in my future births.'

Bhakti has to be connected between *Karma* on one side and *Jñāna* on the other side. Madhvācārya does not countenance the philosophy of *Do-Nothingism* at any stage. *Karma* purifies and it has to be practised at all stages even by a *Jñāni*. Madhvācārya does not distinguish *Jñāna* from *Bhakti*. Jayatīrtha explains the point, *jñāna* is a part of *Bhakti*.

Among the commentators of *Brahmasutras*, Madhva alone deals with *bhakti* in the entire second pada of the third chapter.

Madhva bhāṣya:

भक्तिरस्मिन् पाद उच्यते भक्त्यर्थं भगवन् महिमोक्तिः ।

Jayatīrtha in his *Tatvaprakāśika*, interalia, states, 'we cannot expect such *bhakti* to be produced in the human breast without deep knowledge of the Divine majesty. The Glory of God is brought out here with a view to inducing spiritual love illumined by knowledge of God.

ॐ अम्बुवद्ग्रहणात्तु न तथात्वं ॐ ।। (B.S.III, 2-19)

The affinity of the nature of soul with God remains latent until it is grasped with an understanding brimming with love.)

अम्बुवत्-स्नेहेन ग्रहण-ज्ञान

अस्मिन् शास्त्रे यत्र यत्र ज्ञानस्य मोक्षसाधनत्वं उच्यते तत्र तत्र ज्ञानमितिपदेन भक्तिरीर्यते लक्ष्यते कुतः सम्बन्धात् ज्ञानस्य भक्तिभागत्वात्, महात्म्यज्ञान स्नेह समुदाये हि भक्तिरिति उक्तम्, ततो ज्ञानम् भक्तेः भाग एकदेशः ।

Madhvācārya looks upon *Bhakti* as the chief instrument which awakens the grace of the Lord, and also an end in itself.

In the Dvaita vedanta, this *Bhakti* is regarded as consisting of nine types; hearing Lords greatness, eulogizing Him, recollecting, Serving His feet, worshipping, paying homage, attending on, loving, self-Surrendering.[48]

For the perusal of *Bhakti* literature, it can be said that the gopis of Vṛndāvana are the best examples who possessed and cultivated real and pure devotion to the Lord. Lord Kṛṣṇa Himself praises them as follows;

न पारयेऽहं निरवद्यसंयुजां

स्वसाधुकृत्यं विबुधायुषापिवः ।

यो मामभजन् दुर्जरगेहशृंखलाः

संवृत्य तद्‌यः प्रतियातु साधुना ।। (*Bhāgavata purāṇa* X,27,22)

'O gopis, you have shattered the hard fetters of household bonds and surrendered unto Me alone with pure love. This act of yours is altogether blameless. I cannot repay this debt of yours by serving you even for the life time of a celestial being. You will please discharge Me from this liability out of your own generosity.'

God-love can never be obtained through hatred. Love and hate are contradictory qualities. Madhvācārya lays stress on another aspect of devotion i.e *Virodha-Bhakti*. On the one hand, the wording *Virodhabhakti* itself is self-contradictory. Because it generally is an admitted fact that any kind of love disagrees with hatred. Madhvācārya does not deny this fact. Yet on the other hand, while speaking of Śiśupala in his *Gītābhāṣya*;

द्वेषाच्चैद्यादयो नृपाः .... इति भक्तिप्रियत्वज्ञापनार्थं नित्यध्यानस्तुत्यर्थं च स्वभक्तस्य कदाचित् शापबलात् द्वेषिणोऽपि भक्तिफलमेव भगवान् ददाति । भक्ता एव हि ते पूर्वं शिशुपालादयः शापबलात् द्वेषिणः। (Gītābhāṣya IX,12)

Madhvācārya takes care to point out that Śiśupala was not an ordinary sinner. In Śiśpupala's case the hatred was specially chosen because of intense love; hence it is only a form of love. What brought liberation to him was the submerged love, and not the hatred which only helped him in securing the necessary concentration. Such passages should be treated as *Arthavāda*, But the acceptance of *Dveṣa-bhakti* as a possible means of salvation will be quite inconsistent. Madhvācārya strongly disapproves of *Dveṣabhakti.*

Bhakti to the supreme Lord is not the same for all. Every individual is to worship the Lord according to his capacities. Ordinary human beings can worship the Lord with four qualities. Jayatīrtha says;

दर्शनं साधनं चानुग्रहः स्वयोग्य गुणोपेतस्य निर्दोषस्य भगवद् विग्रह विशेषस्य
आदरनैरन्तर्याभ्यां विषयवैराग्य तद्भक्ति सहितम् बहुकालोपचितनिधिध्यासनापरनामकात्
विचिन्तनादृते न लभ्यते ।

Thus we see that *Bhakti* is to be practised intensely and steadily according to the capacities of our *svarūpa* to awaken the grace of the Lord.

"It is worthy to note that the theory and practice of *Bhakti*, as taught by Madhvācārya and his followers, are free from all traces of erotic manifestations, which dominate or atleast color the conception of *Bhakti* in certain forms of North-Indian Vaiṣṇavism, like those of Jayadeva, Ćaitanya and Vallabha. But Madhvācārya's conception of *Bhakti* avoids these emotional excesses and identifications and remains at its exalted intellectual and spiritual level of firm philosophic devotion to the supreme Lord of the universe who is to be worshipped with loving attachment as the *Biṃba* of all *Pratibiṃbās*[49]. Hence Madhvācārya has recognised in the clearest terms that *Bhakti* in essence is an ineffable blending of the emotion and the intellect.

Madhvacarya persistently lays an emphasis on moral conduct in the seeker, which however is quite essential in the cultivation of *Bhakti.* He makes an assertive statement that the moral purity ofthe aspirant is a pre-requisite means to acquire the knowledge of Brahman, without which, there cannot arise firm devotion. He specifically mentions requisite aspects ofmorality, such as; 1) speaking truth 2) worshipping always the elderly ones 3) not disclosing the secret ofothers 4) being impartial to both friend and an enemy.

He has to cultivate the sense ofdetachment from the worldly pleasures. Me should be contended with what has been given by God. He should keep himself away from evil habits. Thus, he should bring *vairagya* in practice; then only such devotion is pure devotion otherwise that devotion would become mere deceit and hypocrisy.?1 Hence it is clear that,in Madhvacaiya's broader sense, a real devotee is an ideal human being fit to be followed by others.

Though the action of a virtuous person appears to be unworthy, it is worthy in its true sense. The criterion of righteous (*dharma*) and unrighteous *(adharnm)* depends «m the person, performing that particular action. That is, if a person not possessing the qualities of a devotee above said, performs even good actions, his actions become *Adharma* or harmful, as such fit to be condemned. The society would not regard him to be a virtuous person as he does not basically possess the moral fitness.[52]

Thus Madhvacarya has shown the importance of moral purity which potentializes the knowledge and *Bhakti* leading to salvation. By and large the concept **of** *Bhakti* **in** the Dvaita system of vedanta embraces all necessary aspects which are beneficial to both the aspirant and to society. Therefore Madhvacarya befits the place **of social icfoimci** besides his being a philosopher-saint.

***Bhakti*, the only pilgrim's way to God's feet :**

Generally, the three *yogas*, of *Karma*, *Bhakti* and *Jñāna* are known as pathways to God. One finds their appropriate use in succession, one after another in the journey of the *jīva* through its cyclic life. *Karma*, the restless bodily movement of the early years, the young live in action, in play. Then comes *Bhakti*, restraint and selection of activity and definite direction of it by predominant desire, the middle age live in ambitions, and finally *jñāna*, we have decrease of physical movement and increase of thought, the old live in memory.

Everybody in the universe is eagerly waiting for the divine's grace i.e *mokṣa*. *Mokṣa* is a state of existence where in the soul is free not only from all sorrows but is full of bliss, and there is no return to *saṃsāra*, and where all doubts are dispelled and we live in joy with heavenly bodies in the house of the Lord i.e *Vaikuṇṭha*. The attainment of liberation is the aim set before all men in the different schools of vedanta.

The grace of the Lord is instrumental in liberating the soul from the bondage of *saṃsāra*. One has to live a life of devotion to obtain His grace. *Sādhana* is necessary to acheive it. The foremost *sādhana* for obtaining the grace of the Lord is devotion. Devotion plays a pervasive role in the philosophy of Madhvācārya in all the stages. It is necessary to practice *Bhakti* all along even after *Mukti* to obtain the increase in the bliss. When Madhvācārya admits that 'divine grace is the cause of liberation' he does not exonerate man from his responsibility. He regards that at no stage except in *asaṃprajñatāsamādhi*, one can give up, the daily duties enjoined by the scriptures.[53] Thus duty and devotion are the two wings with which man must fly to the feet of the Lord.

One of Madhvācārya's acts which stands even to this day as a monument of his devotion to the Supreme Being is the installation of Lord Kṛṣṇa's image in Udupi and construction of a temple for the purpose. Udupi has by this act of Madhvācārya become a famous place of pilgrimage in south India that too for the devotional cult. Stotra and *Bhakti* are the two elements which are immensely depended on one another. *Bhakti* is quite necessary for every *stotrakṛt*, without which *stotra* is not fruitful one should utter *stotra* with deep sincere devotion which is more fruitful.

Madhvācārya, by installation of the image of Lord Kṛṣṇa at Udupi and ordaining eight monks to worship Him clearly signifies *Image-worship*. Men of devotion who yearned for the holy vision of the adorable deity naturally wanted to keep His memory ever fresh in their minds. Accordingly, they made images or idols of Him.

The importance of idol- worship is usually emphasized from two points of view viz., that the *yoga* of Patañjali and that of *Bhakti*. The followers of the eightfold path of *yoga* require, at the sixth and seventh stages viz., *Dhārana*[54] and *Dhyāna*,[55] some devices to concentrate their mind and for this purpose idols are very useful. An idol is kept just infront of the eyes and gazed at for some time after which the eyes are closed but the mind goes on visualising it. In the beginning, the mind is able to have only vague glimpses, but the view becomes clearer and clearer after prolonged practice . The *Bhāgavata purāṇa* insists on the importance of idols for the concentration of mind.[56]

The devotee invokes God to come down from His supernatural abode and dwell in the image temporarily or permanently,in order that he can offer oblations to Him. The fervent prayer of the devotee is granted by God and He manifests Himself in His celestial form within the image. The idol, therefore, comes to be regarded as holy on account of its being the dwelling place of the deity. Although everything in the world is

God's body, because it is pervaded with and animated by God, yet the idol is treated as His special manifestation and in consequence, comes to be adored.

Reference to reverence for an image presided over by the deity is very old and is to be found in a verse of the *Atharva-veda*.[57] There seems to be hardly any doubt about the fact that image worship was in vogue even in the Vedic period.

In both ancient and modern devotional literature mention is made of the idols smiling or speaking. In any case the devotee believes that such images are material bodies of gods and that he can realise his highest good through their worship. It may be pointed out that image-worship in some form is prevalent all over the world. Hinduism including the Vaiṣṇava cult, which attaches importance to idol- worship in the sense of adoration of the divine spirit dwelling in the idol and not of the idol as such, is, therefore, no exception to the rule.

The basic idea of *Bhakti* is consciousness, realisation of the devotee's inferiority to, and dependence on God. If a man or a devotee and God be identical in any sense no *Bhakti* is possible. A feeling that God is infinitely greater than all other *jivas*, that His infinity is unbridgeable, that He is just, merciful and gracious, and that, if He chooses, He will lift up the tiny *jiva* to beautitude is a condition preceding the germination of *Bhakti*.

Bhakti cannot be just an emotional, sentimental or blind faith. It has to be ज्ञानाधारानुगृहीतम् and निरन्तरप्रेमप्रवाहः(टीकाचार्यः) purity of life is an essential step for pure *Bhakti*.

The classification of Bhakti : For the spiritual upliftment of human beings the Supreme Lord has narrated about three different ways according to their merits. They are *Karma*, *Jñāna* and *Bhakti*. Among these three methods, *Bhakti* is the highest and the surest way

to realise the supreme Lord.

The people who follow the *Karmayoga* are destined to travel the fourteen worlds of the *Mayika Brahmanda* and after the enjoying of *Kaimaphala,* they have to once again return to the earth. *JSanins* are inclined to discard all the material objects of the phenomenal world and they aspire after a position quite contrary to that of this world. *Karma* is a function of a physical body. *Jhana* is a function of the speculative mind whereas *Bhakti* is the eternal function of the soul, *Bhakti* is the rope by which a *Bhakta* ties the supreme Lord in his heart and worships Him.

The *Karma* and *Jhana* are to be practised under the guidance of *Bhakti,* then only they can be conducive to the spiritual well being of a soul, *Karma* and *Jhana* need not be discarded, but they should be observed in their proper perspective. The division of *Bhakti* can be made in two ways.

I) a) *Alloyed devotion*

b) *Unalloyed devotion.*

II) a) *Sadhya Bhakti*

b) *Sadhana Bhakti.*

I) a) *Alloyed devotion;* Alloyed devotion is *Mikra-Bhakti* by which the Divine love can not be obtained. When *Bhakti* is alloyed with *Karma* and *Jhana,* and it is called as *Karma-misra-Bhakd,* and *Jhana-misra Bhakti.*

b) *Unalloyed devotion;* The unalloyed devotion or *Suddha Bhakti* alone is capable of delivering the highest Divine Love. The *suddha Bhakti* is never dependent on *Karma* or *Jnaha.* They may rather prevent its progress.[58] The unalloyed devotion can be had only through grace of an unalloyed devotee. Until the devil of selfish enjoyment and abnegation remain in the heart, the pure *Bhakti* can not be understood.[59] The unalloyed

devotee of Lord Krsna only desires for the loving service and satisfaction of Krsna Since the supreme Lord is the very Fountain- head of Absolute Bliss, in serving Him, the devotee will get the positive bliss by His grace.

Bhagavata purana is the post graduate treatise on unalloyed devotion. An aspirant after *Śuddha bhakti* should study it in the company and guidance of *rasika* devotees, who are more advanced in devotional life, than himself.

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^Ftcrawf w |

(Bhaktirasamrta Sindhu,Purva Vibhaga 2-40)

II a) *Sadhya Bhakti*There are nine steps of *Bhakti* in attaining the final Divine Love They are *Sraddha, Sadhusanga, Bhajanknya, Anarthnivrtti, Nistha, Ruci, Asakii, Bliava andprema.* Upto *Bhava* it is called as *Sadhana Bhakti* and after that it is known as *Sadhya Bhakti.* The *Sadhya Bhakti* is characterised by

1) The very condensation of spiritual Bliss.

2) It attracts the very supreme Lord sri Krsna.60

Sadhya Bhakti is an eternally existant principle in the heart of,a *jiva* soul. H cannot be generated by any external means. When the mind is entirely engaged in the transcendental service of the supreme lord, the *Sadhya Bhakti* gradually manifests in the heart of that devotee.61

b) *Saikuia Bhakti.* The four distinctive features of *Sadhana Bhakti* are;-

1) Destruction of misery- *avidya*, tendency to commit sins and sins; and *avidya* of thc seed of limited piety tendency towards piety and piety itself. These sin and piety both are miserable for the eternal well being of a jiva soul. They bind him to the world.

2) It is capable of delivering universal auspiciousness and unalloyed happiness.

3) It makes insignificant the tendency to *Moksa.*

4) It is the rare of the rarest (*sudurlabha*)., it is not easily acquired by the jivas.

Sadhana Bhakti is of two types, viz *Vaidhi* and *Ragahuga.* In the absence of the natural love for Krsna, a devotee takes recourse to the injuctions of scriptures for his devotional guidance is called as *Vaidhi Bhakti*

To quote *Narada pancaratra ;*

m f&qf |

ffa m m 11

'O the divine sage, whatever code of observations prescribed in the scriptures for the service of sri Hari, all those are termed as *Sadhana Bhakti* or *Upaya Bhakti.* By the observation of which, one attains *Pam Bhakti* or *Sadhya Bhakti* or *Upeya Bhakti*

Consideration of *Bhakti* as one of the *rasa* :

The *rasa* theory occupies the place of pride among the schools of Indian poetics Bharata is said to be the first exponent of this theory in his work *Natyasastra,* The *rasa* is the soul of poetry. The poetry without *rasa* can not be complete poetry, it lacks some thing.

Bharata defines *rasa* as f^TM14 *IIsBI PftMfrTo I (*Natyasastra* VI)

'The *rasa* is uplifted by the combination of *Vibhava,Anubha*va,and *Vyabhican* The word *rasa* means *ananda.* The happiness is always in our heart but it does not come itself, it wants something.The *ananda* or happiness hidden in the heart is expressed by external things and is called *Rasahubhuti.*

There are two emotions responsible for *rasa*, viz., *Sthayi*and *Asthayi* The former one is emotion for long time and later one for short time. The adoption of the *rasa* concept as aesthetic element in poetry is first seen in *Dhvanyaloka* of Anandavardhana

of ninth century A. D. In his work *rasa* is subordinate to *Dhvani* theory.

The *rasa* theory was an attempt to indicate the character of emotional effect in poetry, i e, the nature of enjoyment experienced by the reader. The nature of *rasa* is thus the *Sthayibhava* develops into *rasa,* but in process it undergoes a transformation and takes a totally different form. *Rasa* is in all instances pleasurable. If *rasa* were painful no body would be inclined to experience it.

Number of JVtas: Bharata has recognized only eight *rasas* linked up with eight *sthayis.*

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tafe ll

Rasas	*Sthavibhavas*
Srngara	*Rati*
Hasya	*Hasa*
Karma	*Śoka*
Raudra	*Krodha*
Vira	*Utsaha*
Bhayanaka	*Bhaya*
Bibhatsa	*Jugupsa*
Adbhuta	*Vismaya.*

Other than the above, *Bhakti* is also considered as one of the *rasas,* which is deep love unto Lord Narayana, Dandin after Bharata has also accepted eighth *rasa.* It is IJdbhata. who alluddes to the ninth *rasa* called *Santa* and has been followed by Abhinavagupta who has cited *'sama* as its *sthayi.*

Sanaa denotes mental tranquillity, bom of detachment from mundane pursuits and pleasures. Subsequent theorists have furthur recognized the twin of ***rasas*** caled ***Bhakti*** and ***Vatsalya.*** The ***sthayi*** of the former is ***Bhagavadrati*** and ***Apatyarati*** for the latter Regarding this ***Bhakti rasa*** Dr, M. V. Krishnarao opines 'This ***rasa*** or passion is the blossoming of the heart in the search for Ultimate Reality. This passion is more intense than earthly or phys ical passion. This transcends the sensuous love, that forms its immediate fuel and tends to pass over into the spiritual passion of an infinite love. Freedom from the idolatry of its finite object, from the bondage of sensuous conditions, is a difficult process as bondage is not so much due to external circumstances as to the conditions inherent in its very nature. The saints did not fly from passion and accidents of life, which had separated them from God,' "[9]

The instance is the manifestation of a kings devotion to Siva, uttered in the form of a stotra on seeing Him;

^ TfsTt

SW i I (11-279)

It is quite natural that, in our literature ***Bhakti*** should have come in as a dominant motif and that scholars should have accepted it has a distinct ***rasa.***

Though Rudrata mentions, only the ***preyas*** of ***sneha,*** we find ***Abhinavabharati*** saying that other purpose, not only ***Bhaktibui Sraddha,*** faith also as a new ***rasa*** Abhinava. however does not consider them as distinct ***rasas*** but includes them in ***Santa* of which the** two are important accessories.

qcf ^crc#ranf^ % (STl;rFH)

flcl T cRts I 63

So by the above discussion, it is natural that, this sentiment of devotion should have been soon accepted as a *rasa.* But Abhinava and others proposed to bring it under *santa. Santa* is the *rasa* relating to final *purusartha, moksa.* The three paths *BhaktL Karma* and *Jnana* are well known. It may be that *Bhakti* is in some cases an *anga* of the *śanta* developed on lines of *Jnana* but Ihc advocates of *Bhakti* held it to be **supreme by** itself. They made *Jnana* and *Karma* its aids.

Madhusudhanasaraswati, Advaitic scholar wrote *Bhagavad bhaktirasayana* in which he expounds *Bhakti rasa.* He tells us that since devotion to God, *Bhagavadbhaktu* is one of the ways of attaining such unmixed bliss, *Bhakti* also is a *purusartha* He also differentiates *Bhakti* from *ianta rasa.* At the out set. Dr. V. Raghavan concludes ' *Bhakti rasa,* is the real *rasa* since here it is that one has the ineffable bliss that is not tainted by even a grain of sorrow. *Smgara* and other *rasas* can not mean this bliss and are inferior; They are like glow-worms *Bhakti* is the very Sun.64

In the very first chapter of the *Dvadasa stotra,* praise of Lord Narayana's auspicious and efficacious organs narrates deep devotion. *Bhakti rasa* is experienced here In the *Bhakti* cult chanting the name of the Lord is a form of propitiating Lord. If done at the time of death, the individual soul is graced with liberation.

In the concluding verses of the *Dvadasa stotra* from three to twelve chapters Madhvacaiya proclaims, to perform *stotra* with deep devotion.

a. I

frf TOS rffacl I I (D.S. Ill)

b. ifcf &°o 5TcH (D.S. IV)

c.

| | (D.S.V)

d. W[m (D.S.VII)

Madhvacaiya advises devotees to perform the stotras with deep and sincere devotion. The *stotra* without devotion is lacking something, such *stotra* will be less fruitful. So *stotra* and *Bhakti* are the two faces of the same coin.

Madhvacarya looks upon *Bhakti* as the chief instrument which awakens the grace of the Lord and also an end in itself. It is a light which illumines all along the spiritual path. In the words of Dr. B. N. K. Sharma, 'A very striking and almost unique feature of Madhva's philosophy of *Bhakti* is that it is viewed, not as a means to an end. but as an end in itself. The light of *Bhakti* shines brightly not only on this side of release, but on the other side of it as well.65

The importance of *Bhakti* can be rightly understand by the stories of *BhJgavata puraQa* which declares, among the three paths, *Bhakti* is fascinating because of its generosity. There are so many instances showing that many ardent devotees have got relieved from worldly entanglements and attained liberation by their deep devotion unto the supreme God. To mention some of them, Dhruva son of the king Uttanapada, attained the foremost position in the form of north-star i.e *Dhruva-Nak$atra* by his deep and sincere penance to the Lord Visnu.

Gajcndra, the king of elephants and Draupadi, wife of the Pandavas etc passcd through great ordeals by praying to the Supreme God. It is said that Mayurabhalta a famous poet, got his leprosy disease cured by praying the Sun God with hundred verses

which then was entitled as *Suryaiataka*,66

Such instances show that each and every man can overcome all obstacles and obtain salvation by deep devotion unto supreme, which infact is a key-element in *stotrn.*

The *Bhakti* movement in India is predominant and took many roots by the *Dasa-sahitya* which constitutes a rich and spiritual heritage to Madhvas. Right from the beginning Naraharitirtha, Sripadaraja, Vyasatirtha, Purandaradasa, Kanakadasa, Vijayadasa, Gopaladasa, and Jaganriathadasa have done yeomen service in invoking *Bhakti* among masses through Kannada songs.

Devotee's love of God leads him to accept joyfully, trials and tribulations ; he stands and waits on the side for the Grace of God with hope and joy and is sure of His Grace.

The galaxy of devotees, the g *lagavatas*, who bear testimony to attainment of *moksa* through *Bhakti* can now be proclaimed as a fitting finale;

t o *mm* 3°^, anrofK

References

1. a. तमु स्तोतारः पूर्व्यं यथा विद् ऋतस्य गर्भं जनुषा पिपर्तन ।
आस्य जानन्तो नाम चिद् विवक्तन महस्ते विष्णो सुमतिं भजामहे ।।
(*Ṛgveda* 1-156-3)

b. देव संस्फान सहस्रापोषस्येशिषे ।
तस्य नो रास्व तस्य नो धेहि तस्य ते भक्तिवांसः स्याम ।।
(*Atharvaveda* VI-89-3)

c. नायमात्मा प्रवचनेन लभ्यो न मेधया न बहुना श्रुतेन ।
यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनुं स्वाम् ।।
(*Kathopaniṣad* I-2-23)

d. यो ब्रह्माणं विदधाति पूर्वं यो वै वेदांश्च प्रहिणोति तस्मै ।
तं ह देवमात्मबुद्धिप्रकाशं मुमुक्षुर्वै शरणमहं प्रपद्ये ।।
(*Svetāśvatara Upaniṣad* VI-21)

e. यस्य देवे पराभक्तिर्यथा देवे तथा गुरौ ।
तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ।।
(*Svetāśvatara Upaniṣad* VI-23)

2. *The Siddhānta Kaumudi* S.C.Vasu, IV-3-95, p.1477

3. a. अतो मद्भक्ति युक्तस्य ज्ञानं विज्ञानमेव च । (*Aranya kānda* IV-51)

b. हरिं नरा भजन्ति येऽतिदुस्तरं तरन्ति ते । (Ibid., II-36)

c. भक्तौ संजातमात्रायां मत्तत्वानुभवस्तदा । (Ibid., X-25).

d. विष्णोर्हि भक्तिः सुविशोधनं धियस्ततो ।
.... भजस्व रामं शरणागतप्रियं ।। (*Sundarakānda* IV 22-23).

4. a. तमेव चार्चयन्नित्यं भक्त्या पुरुषमव्ययम् । (*Anuśāsanika parva* 149-5)

b. भजन्ति ये पुष्कराक्षं न ते यान्ति पराभवम् । (Ibid., 149-142).

5. a. सा तु कर्मज्ञानयोगेभ्योऽपि अधिकतरा । (*Nārada Bhakti Sūtra*, 25)

b. मोक्षसाधनसामग्र्यां भक्तिरेव गरियसी । (*Vivekacūdāmaṇi*, 15)

c. मोक्षश्च विष्णुप्रसादेन विना न लभ्यते । (*Viṣṇutattvavinirṇaya* p.25)

6. अन्यस्मात् सौलभ्यं भक्तौ । (*Nārada Bhakti Sūtra.*, 58)

7. विप्राद् द्विषड्गुणयुतादरविन्दनाभपादारविन्दविमुखात् श्वपचं वरिष्ठं ।
मन्ये तदर्पितमनोवचने हितार्थप्राणं पुनाति सकुलं न तु भूरिमानः ।।
(*Bhāgavatapurāṇa* VII-9-10; III-33-6-7 ;XI-14-21)

8. न शूद्रा भगवद्भक्ताः विप्रा भागवताः स्मृताः ।
सर्ववर्णेषु ते शूद्राः ये ह्यभक्ता जनार्दने ।।
चण्डालं मम भक्तं वा नावमन्येत बुद्धिमान् ।।
योऽवमन्येत् मूढात्मा रौरवं नरकं व्रजेत् ।। (*Mahābhārata* XIII)

9. एतावानेव लोकेऽस्मिन् पुंसां धर्मः परः स्मृतः ।
भक्तियोगो भगवति तन्नामगृहणादिभिः।। (*Bhāgavatapurāṇa* VI 3-22)

10. मन्मना भव मद्भक्तो मद्याजी मां नमस्कुरु ।
मामेवैष्यसि युक्त्वैवमात्मानां मत्परायणः ।। (*Bhāgavadgīta* XIII, 65)

11. अकामः सर्वकामो वा मोक्षकाम उदारधीः ।
तिव्रेण भक्तियोगेन यजेत पुरुषं परम् ।। (Bhāgavatapurāṇa II-3-10)

12. *Bhagavadgīta* XI, 53.

13. उत्पन्ना द्राविडे साहं वृद्धिं कर्नाटके गता ।
क्वचित्क्वचिन्महाराष्ट्रे गुर्जरे जीर्णतां गता ।।
तत्र घोरकलेर्योगात् पाखण्डैः खण्डितांगका ।
दुर्वलाहं चिरं याता पुत्राभ्यां सह मन्दताम् ।।
वृन्दावनं पुनः प्राप्य नवीनेव सुरूपिणी ।
जाताहं युवती सम्यक् प्रेष्ठरूपा तु साम्प्रतम् ।। (*Bhāgavatamahātmyam* I-48,50)

14. पूजादिष्वनुराग इति पाराशर्यः । (*Nārada Bhakti Sūtra*, 16)

15. *Nārada Bhakti Sūtra* 17.

16. सा परानुरक्तिरीश्वरे । (*Śāndilya Bhakti sūtra* 2)

17. या प्रीतिरविवेकानां विषयेष्वनपायिनी ।
त्वामनुस्मरतः सा मे हृदयान्मापसर्पतु ।। (*Viṣṇupurāṇa* I, 20,20)

18. प्रणिधानाद् भक्तिविशेषात् । (योगसूत्रे व्यासभाष्यं 1,23)

19. प्रणिधानाद् भक्तिविशेषान्मानसाद्वाचिकात्कायिकाद्वा । (Tippani of Vacaspatimisra on Vyāsa's commentary)

20. ईश्वर प्रणिधानं सर्वक्रियाणां परमगुरावर्पणं । (*Yogasutra Vyāsa Bhāṣya* 2,1)

21. a. मयि सर्वाणि कर्माणि सन्यस्याऽध्यात्मचेतसा । (*Bhagavadgīta* III,30)

b. कर्मण्येवाधिकारस्ते मा फलेषु कदाचन । (Ibid., II,47)

22. कल्याण गुणरत्नानामाकरायां मयि स्थिरं ।
चेतसो वर्तनं चैव तैलधारासमं सदा ।। (VII *Skanda Devi Gita*)

23. महते फलाय ब्रह्मोपासनमिष्यते । (*Brahmasutraśankarabhāṣya* 1,1,10)

24. शुध्यति हि नान्तरात्मा कृष्णपदांभोजभक्तिमृते ।
वसनमिव क्षीरोदैर्भक्त्या प्रक्षाल्यते चेतः ।। (प्रबोध सुधाकर p 28)

25. *Brahmasutrabhāṣya* III,2,24

26. a. मयि तैलधारावदवच्छेदेन निविष्टमना भव । (*Bhagavadgita*, Rāmānuja's Commentary, IX. 34)

b. cf. स्नेहपूर्वमनुध्यानं भक्तिरित्युच्यते बुधैः ।

c. ध्यानं च तैलधारावदवच्छिन्नस्मृतिसन्तानरूपम् । (श्रीभाष्य 1,1,1, p.17)

27. *The Philosophy of Rāmānuja,* Source; Dr.K.D.Bharadwaj.

The cult of Bhakti, Shankarlal Charitable trust, Delhi, p.170

28. *Vedārtha Sangraha* p.17

29. ब्रह्मप्राप्त्युपायश्च शास्त्राधिगततत्वज्ञानपूर्वक स्वकर्मानुग्रहीत
भक्तिनिष्ठासाध्यानवधिकातिशयप्रियविशदतम प्रत्यक्षतापन्नानुध्यानरूपपरभक्तिरेव इत्युक्तम् ।
(*Vedārtha Sangraha*, p.184)

30. कृपास्य दैन्यादियुजि प्रजायते
मया भवेत्प्रेम विशेष लक्षणा ।
भक्तिर्ह्यनन्याधिपतेर्महात्मनः
सा चोत्तमा साधन रूपिकाऽपरा ।। (दशश्लोकि । 29)

31. तस्मात् प्रलयमोक्षादौ विषयसम्बंधाभावात् काष्ठलेष्टादिवत् जडा संतो जीवा मध्यन्दिनादित्यवत्
सदा सर्वावभासके परमात्मनि विलीयन्ते समुद्रे नदनद्य इव।। (विज्ञानमृतभाष्य .III,2,24)

32. मायासम्बन्धरहितं शुद्धमित्युच्यते बुधैः ।
कार्यकारणरूपं हि शुद्धं ब्रह्म न मायिकम् ।। (विज्ञानभिक्षुकृत शुद्धाद्वैतमार्ताण्ड । 28)

33. पुष्टिमार्गे अंगीकृतस्य ज्ञानादि नैरपेक्षं ।
मर्यादायामंगीकृतस्य तु तदपेक्षितत्त्वं च युक्तमेव ।। (Vallabha's *Aṇubhāṣya* III,3,29)

34. चेतोदर्पणमार्जनं भवमहादावाग्निनिर्वापणम् ।
श्रेयः कैरवचन्द्रिकावितरणं विद्यावधूजीवनम् ।।
आनन्दाबुधिवर्धनं प्रतिपदं पूर्णामृतास्वादनम् ।
सर्वात्मस्नपनं परं विजयते श्रीकृष्णसंकीर्तनम् ।। (शिक्षाष्टक p.29)

35. अन्याभिलाषिता शून्यं ज्ञानकर्माद्यनावृतं ।
आनुकूल्येन कृष्णानुशीलनं भक्तिरुत्तमा ।। (भक्तिरसामृत सिंधुः 1,1,11)

36. भक्तिरस्मिन् पाद उच्यते भक्त्यर्थं भगवन् महिमोक्तिः ।
ॐ अंबुवद ग्रहणात्तु न तथात्वम् ॐ ।। (B.S., III,2,19)

37. तेषां ज्ञानि नित्ययुक्त एकभक्तिर्विशिष्यते ।
प्रियो हि ज्ञानिनोत्यर्थमहं स च मम प्रियः ।। (compare *Bhagavadgīta*, VII-17)

38. a तत्रापि न महात्म्यज्ञानविस्मृत्यपवादः । *(Nārada Bhakti Sūtra*, 22)

b. सर्वेषामेव भक्तानामिष्टः प्रियतमो मम ।
योहि ज्ञानेन मां नित्यमाराधयति नान्यथा । *(Kūrma Purāṇa, Uttarārdha*, IV,25)

39. मन्महात्म्यं मत्सपर्या मच्छ्रद्धां मन्मनोगतम् ।
जानन्ति गोपिकाः पार्थ नान्ये जानन्ति तत्त्वतः ।। (*Bhāgavatapurāṇa*, IX , 4)

40. a. तत्तु विषयत्यागात्सङ्गत्यागाच्च । *(Nārada Bhakti sūtra*, 35)

b. तच्छ्रद्दधाना मुनयो ज्ञानवैराग्ययुक्तया ।
पश्यन्त्यात्मनि चात्मानं भक्त्या श्रुतग्रहीतया ।। *(Bhāgavatapurāṇa* I,2,12)

41. ध्यायतो विषयान्पुंसः ....बुद्धिनाशात्प्रणश्यति ।। *(Bhagavadgīta* II 60-63)

42. a. अनन्यचेताः सततं यो मा स्मरति नित्यशः ।
तस्याहं सुलभः पार्थ नित्ययुक्तस्ययोगिनः । (Ibid., VIII, 14)

b. अनन्याश्चिन्तयंतो मां ये जनाः पर्युपासते ।
तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम् ।। (Ibid., IX, 22)

43. तुलयाम लवेनापि न स्वर्गं नापुनर्भवम् ।
भगवत्सङ्गिसङ्गस्य मर्त्यानां किमुताशिषः ।। *(Bhāgavatapurāṇa* I,18,13)

44. महत्सङ्गस्तु दुर्लभोऽगम्योऽमोघश्च ।। *(Nārada Bhakti sūtra*, 39)

45. लभ्यते तत्कृपयैव । (Ibid., 40)

46. In the words of Bhagavan Das 'So *Bhakti yoga* in the narrower sense, begins with the fixing of faith in, and worship, in the hope of some reward, of all sorts of natural and artificial objects, ranging from the pettiest stocks, stones, idols, amulets, and fetishes to the grandest Suns, and Stars. The faith of the worshipper, which is a form of the will force of the great self present in him also, though he be unconscious of the great fact makes such worship too effective, even in those cases where the object of the worship is not a real living entity, capable of direct response'.

A study in the theory of Avatāras Bhagavan Das

Bharatiya Vidyabhavana, Bombay, 1962, pp.148-149

47. परमात्मा हरिः स्वामी स्वतोऽहं तस्य किंकरः ।
कैंकर्यमखिलावृत्तिरित्येष ज्ञान संग्रहः ।। *(Bhāradwaja Saṃhita* p.122)

48. श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।
अर्चनं वंदनं दास्यं सख्यमात्मनिवेदनम् ।। *(Bhāgavatapurāṇa* VII,5,23)

49. *Philosophy of Madhvācārya*
Dr.B.N.K.Sharma
Bharatiya Vidya Bhavana, Bombay,1962, p.290

50. वेदास्त्वधीता मम लोकनाथ तप्तं तपो नानृतमुक्तपूर्वं पूजां गूरूणां सततं करोमि परस्य गुह्यं न च भिन्नपूर्वं गुप्तानि चत्वारि यथागमं मे शत्रौ च मित्रे च समोऽस्मि नित्यं ।.....आचारस्य ज्ञानसाधनत्वोक्तेश्च ज्ञानाभावे सम्यग् भक्त्यभावात् ।। *(Gītābhāṣya* of Madhvācārya IX,31)

51. न भवत्येव प्रायः तद्भक्तः सुदुराचारः ।...........
अतोऽन्यः कश्चिन्द्भवति चेत् दांभिकत्वेन स अनुमेयः ।। (Ibid., IX 30-31)

52. a. धर्मो भवत्यधर्मोऽपि कृतो भक्तैस्तवाच्युत ।
पापं भवति धर्मोऽपि यो न भक्तैः कृतो हरेः ।। *(Sadācārasmṛti*,29)

b. स्वविहितवृत्या भक्त्या भगवदाराधनमेव परमो धर्मः
तद्विरुद्धः सर्वोप्यधर्मः ।। *(Gītātātparya,* Introduction)

53. अतीतानागतज्ञानी त्रैलोक्योद्धरणक्षमः
एतादृशोऽपि न आचारं श्रौतस्मार्त परित्यजेत् ।। *(Harivaṃsa)*

54. देशबंधश्चित्तस्य धारणा । (*Yogasūtram* 3,1)

55. तत्र प्रत्ययैकतानता ध्यानम् । (Ibid., 3,2)

56. प्रसन्नवदनाम्भोजं पद्मगर्भारुणेक्षणम् ।
नीलोत्पलदलश्यामं शंखचक्रगदाधरम् ।।
कीर्तन्यतीर्थयशसं पुण्यश्लोक यशस्करम् ।
ध्यायेद्देवं समग्रांगं यावन्नच्यवतेमनः ।। (*Bhāgavatapurāṇa* 3,28, 13-18)

57. ऋषीणां प्रस्तरोसि । नमोऽस्तु दैवाय प्रस्तराय ।। (Atharvaveda 16,2,6)

58. अन्याभिलाषिताशून्यं ज्ञानकर्माद्यनावृतम् ।
आनुकूल्येन कृष्णानुशीलनं भक्तिरुत्तम ।। (*Bhakti Rasāmṛta Sindhu, Pūrva Vibhāga* 1-9)

59. भुक्ति मुक्ति स्पृहा यावत् पिशाची हृदि वर्तते ।
तावद् भक्ति सुखस्यात्र कथमभ्युदयो भवेत् ।। (Ibid., 2-16)

60. क्लेशघ्नी शुभदा मोक्ष लघुताकृत सुदुर्लभा ।
सान्द्रानन्द विशेषात्मा श्रीकृष्णाकर्षणी च सा ।। (Ibid., 1-12)

61. कृतिसाध्या भवेत् साध्यभावा सा साधनाभिधा ।
    नित्य सिद्धस्यभावस्य प्राकट्यं हृदि साध्यता ।। (Ibid., 2-2)

62. *Purandara and the Haridāsa Movement*
    Dr.M.V.Krishna Rao M.A.D.Litt.,
    Karnatak University, Dharwad, 1966, p.163.

63. *Abhinavabhārati* Ch.VI p,340

64. *The number of Rasas* Dr.V.Raghavan p.137

65. *Madhva's teachings in His own words*
    Dr.B.N.K.Sharma Bhavan's Book University
    Bharatiya Vidya Bhavana, Bombay, 1961 p.93

66. मयूरनामकविः शतश्लोकेन आदित्यं स्तुत्वा कुष्ठात् निस्तीर्णः ।।
    Sanskrit Kavicarite (Kannada) Vol.I p.384.

CHAPTER VI

Literary Excellence of Madhvācārya

The excellence of a poem or a devotional poem lies mainly in its richness of sentiment. But it is not proper to look upon the poem in this manner at every stage, since figurative language reflects only, the playful working of the poets imaginative mind. Mammata the wellknown author of the *Kāvyaprakāśa* states that the creation of a poet is quite superior to the creation of Brahma. Because God's creation has many limitations, especially in pleasing the hearts of the people. But a poets creation has no such limits.[1]

The wellknown rhetoricians have included the alaṅkāras among the constituents of poetry.

हारादिवदलङ्काराः तत्र स्युरुपमादयः ।

The figures of speech like Upamā and others, adorn the poetry just as the golden ornaments like necklace etc, adorn young woman. So poets have made ample use of them.

The poetic figures embellish the body of poetry constituted by *Śabda* and *Artha*. Bhāmaha and Daṇḍin, the *alaṅkārikas* of the old school, have considered the *alaṅkāras* as the invariable elements of charm in poetry.[2] Vāmana states that *beauty* is *alaṅkāra*,[3] and a poem appeals to the mind of a reader only if it has *alaṅkāras*.[4] But the excessive use of the figures of speech with special efforts would amount to artificiality as rightly observed by Ānandavardhana. He says that *alaṅkāras* should be used with great discretion in such a way as to subserve the delineation of *rasa*.

Alankāras should be such as evolved without special effort on the part of the poet.[5] Subservience to *rasa* and spontaneity in evolution, are the special requirements of *alankāras*, which when fulfilled, give a stamp of greatness to a poet.

Now a word about the place of *alankāras* in a piece of poetry, would not be out of place here. The word *alankāra* literally means अलङ्करोतीति अलङ्कारः i.e., that which decorates. In everyday life, *alankāras* mean ornaments which decorate a person. In rhetorics, the word *alankāra* means poetic embellishments which add charm to poetry as necklaces, bangles etc., add charm to the beauty of a lady. Bhāmaha and Daṇḍin hold that *alankāras* are very essential in a piece of poetry. Bhāmaha opines that an unornamental poem, full of poetic sentiments, does not attract a reader like a beautiful but an unornamented face of a Lady.[6]

Daṇḍin also said about the importance of *alankāras*, as a means of adding charm to poetry.[7] *Agnipurāṇa*, which has ascribed the same importance to alankāras, has added that poem devoid of *alankāras* is like a widow.[8] Though Vāmana laid more emphasis on riti, he did accept the importance of *alankāras*. He also says beauty is *alankāra* and a poem appeals to the mind of a reader. if it has *alankāras*. काव्यं ग्राह्यमलङ्कारात्, सौन्दर्य अलङ्कारः(*Kāvyālankāra*, i 12) He opines that although the guṇās make a poem charming, *alankāra* too add to the poetic charm. To quote him again;

काव्यशोभायाः कर्तारो धर्माः गुणाः ।
तदातिशयहेतवस्त्वलङ्काराः ।।[9]

By the time of Vāmana *alankāras* were regarded as very important in a *kāvya*.[10] Ānandavardhana is the first rhetorician,who strongly opposed the importance,

ascribed to them. He has asserted that *alaṅkāras*, should be used only if they are suitable in the culmination of *rasa*,otherwise they should be avoided. He says;

काले च ग्रहणत्यागौ नातिनिर्वहणैषिता । [11]

A poetic composition has its two aspects.

i) words which constitute its outer figure

ii) The connotations of these words i.e., meaning. Both of these should be well arranged and ornamental in a composition of high poetic value. Thus the *alaṅkāras* which add charm to any poetic piece, can be of two types.

A) Decorating the words. (*Śabdālaṅkāra*)

B) Decorating the sense. (*Arthālaṅkāra*)

These which decorate the words entirerly depend upon the words for their existence, for they cease to survive, as soon as a word is replaced by another. On the other hand, the *alaṅkāras* based on meaning continue to exist even with the change of letters and words.

Madhvācārya may be said to be equally well versed in the science of Rhetorics, as can be seen from copious examples of various figures of speech. A perusal of Madhvācārya's stotras makes it evident that Madhvācārya has employed various figures of speech, more *Śabdālaṅkārās* than *Arthālaṅkārās* to attract the hearts of the readers or devotees.

Both the *Śabdālaṅkārās* and the *Arthālaṅkārās* consist in a big group of figures of speech that have been used by Madhvācārya. To be more precise, Madhvācārya's use of *Śabdālaṅkārās* is considerably more as comparing to the use of the *Arthālaṅkārās*. Majority of *Śabdālaṅkārās* are *Anuprāsa*, which has been brought in very beautifully.

Śabdālankāras :

"*Anuprāsa* is that ; where same word or letter is repeated for a number of times, in the same order, no matter, if their vowels differ in such repetitions."[12]

Madhvācārya, no doubt, enriched his *stotras* with various figures of speech with special reference to *Śabdālankāras*. Among *Śabdālankāras*, *anuprāsa* is the favourite *alankāra* of Madhvācārya.

The very first verse of his devotional poem *Dvādaśa stotra* sets the trend of verbal skill with its characteristic feature of *prāsa*. The *Dvādaśa stotra* is fully devoted to the special use of *Śabdālankāras*. The critical note can be seen below;

वन्दे वन्द्यं सदानन्दं वासुदेवं निरञ्जनम् ।
इन्दिरापतिमाद्यादि वरदेशवरप्रदम् ।। D.S.I,1

" I reverentially salute Vāsudeva the adorable, of the nature of impeccable bliss, immaculate, the Lord of Indira and the bestower of boons on boon-giving lords such as Brahma and others."

In the above verse, the letters न and द are repeatedly used four times. i.eनकारोत्तरवर्तिदकार So it is the best example of *Vṛttyanuprāsa*.[13]

(वन्दे वन्द्यं सदानन्दं and इन्दिरापति)

Madhvācārya while describing the limbs of the Supreme Lord, in the third verse of the first chapter, makes a fine use of *Vṛttyanuprāsa*, the verse given below is embodying it;

जाम्बूनदाम्बराधारं नितम्बं चिन्त्यमीशितुः ।
स्वर्णमञ्जीरसंवीतं आरूढंजगदम्बया ।।

" The waist of Lord supporting the garment of golden hue, girt with a

golden girdle and resorted to by the Mother of the universe, Lakṣmi, should be reflected upon."

Here मकारोत्तरवर्तिबकार means letter म is used with ब for four times, which is a fine instance of *Śabdālaṅkāra.*

Another verse which reflects *Vṛttyanuprāsa* deserves mention;

स्मरणीयमुरो विष्णोः इन्दिरावासमीशितुः ।
अनन्तमन्तवदिव भुजयोरन्तरं गतम् ।। D.S.I,5

'The infinite chest of Lord Viṣṇu the abode of Indirā, which lies between his arms; looking as though finite, should be meditated upon

The above verse, in the praise of Lord Viṣṇu's chest, has, repetition of नकारोत्तरवर्तितकार three times which forms *Vṛttyanuprāsa alaṅkāra.*

Like wise, another verse, describing the gentle smile of the over-lord Govinda points to *Vṛttyanuprāsa.*

पूर्णानन्यसुखोद्भासि मन्दस्मितमधीशितुः ।
गोविन्दस्य सदा चिन्त्यं नित्यानन्दपदप्रदम् ।। D.S.I,9

'The gentle smile of the over-lord Govinda which shines with infinite and unique delight is to be always meditated upon. It is the bestower of the state of eternal bliss.'

The repetition of the syllables न with द three times forms a *Vṛttyanuprāsa.* (नकारोत्तरवर्तिदकार)

The concluding verse of the first chapter is also a good instance of *Vṛttyanuprāsa.*

सन्ततं चिन्तयेनन्तं अन्तकाले विशेषतः ।
नैवोदापुर्गृणन्तोऽन्तं यद्गुणानामजादयः ।।

' I meditate upon Ananta always and in a special way at the time of departure from this world. Brahma and other divinities proclaiming the attributes of Ananta did not reach the end of them.'

Here, in the above quoted verse नकारोत्तरवर्तितकार is repeated five times which is undoubtedly *Vṛttyanuprāsa.*

So also, first verse of the second chapter and the fourth verse of the same are the instances of *Vṛttyanuprāsa*.

सुजनोदधिसंवृद्धि पूर्णचन्द्रो गुणार्णवः ।
अमन्दानन्दसान्द्रो नः प्रीयतामिन्दिरापतिः ।।

'May the Lord of Indirā, the full moon as it were to the swelling ocean of devotees, who is full of attributes, abounding in intense bliss, be pleased with us.'

In the given verse the syllables. न with द (नकारोत्तरवर्तिदकार) are repeated five times. The same syllables are repeated in the fourth verse.[14]

The last verse of the second chapter also represents an example of *Vṛttyanuprāsa*.

इन्दिरामन्दसान्द्राग्र्य कटाक्षप्रेक्षितात्मने ।
अस्मदिष्टैककार्याय पूर्णाय हरये नमः ।।

' Obeisance to Hari who is full of auspicious attributes, whose form is gazed at by Indirā's profuse, devotiondense, sublime, sideglances, whose chief aim lies in fulfilling our aspirations.'

Here also नकारोत्तरवर्तिदकार is repeated for three times.

Anuprāsa is very well reflected in the following verse in which Madhvācārya extols Lord Vāsudeva devoutedly.

वासुदेवा परिमेय सुधामन् शुद्धसदेदित सुन्दरीकान्त ।
धराधरधारण वेधुरधर्तः सौधृतिदीधितिवेधृविधातः ।। D.S. V,1

' O Vāsudeva, immeasurable, possessor of excellent lustre, impeccable, always endowed with prosperity or excellently known alround by the righteous or ever wakeful beloved of Sundari (Lakṣmi) , supporter of the mountain *Mandara,* destroyer of demons, bearer of universe, creator of Brahma who is himself the creator of those Rudra and others of resplendent righteous fortitude.'

Since the syllables धराधर, वेधुर,सौधृति and वेधृविधातः are used which produce the same sound is an illustration of a verbal figure '*Anuprāsa*' by name. The whole fifth chapter is the best example of *Anuprāsa.*[15]

There is one remarkable instance in the sixth chapter, in which two syllables न and द (नकारोत्तरवर्तिदकार) are repeated as many as eight times.

देवकिनन्दन नन्दकुमार वृन्दावनाञ्चन गोकुलचन्द्र ।
कन्दफलाशन सुन्दररूप नन्दितगोकुल वन्दितपाद । D.S.VI,1

' O son of Devaki, son of Nanda, saunterer in Bṛndāvana, moon to Gokula, consumer of bulbous roots and fruits, of beautiful form, I bow down to you who have gladdened Gokula and whose feet are worshipped by the devotees

Here, the use of Nanda, for so many times which produces the same sound and represents *Anuprāsa.* The very next verse also represents *Vṛttyanuprāsa alaṅkāra.*[16]

All verses of the eighth chapter represent '*Dvitiyākṣaraprāsa*' which is a rare *alaṅkāra.* It is also named as *Pādagatavarnānuprāsa* by Daṇḍin. Some examples show the same.

वन्दिताशेषवन्द्योरुवृन्दारकं चन्दनाचर्चितोदारपीनांसकम् ।
इन्दिराचञ्चलापाङ्गनीराजितं मन्दरोद्धारिवृत्तोद्भुजाभोगिनम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् । D.S.VIII,1

' We are propitiating Vāsudeva whom the legion of divinities, such as Brahma and others, adored by all, is engaged in genuflecting or worshipping; who possesses sandal-paste anointed, lofty, robust arms, who is cherished by the tremulous side glances of Indirā, who is sedulous with his shoulders, round and excellent, serviceble in lifting up the Mandara mountain, who is the integral ornament of the assemblage of divinities.

Similarly, other verses are also of *Dvitiyākṣaraprāsa.*[17]

The repetition of the second part of all verses in the ninth chapter, represents *Anuprāsa alaṅkāra*, because of alliteration, where the same sound is repeated.

शुभतमकथाशय परमसदोदित ।
जगदेककारण राम रमारमण ।।

' O Rāma, prime cause of the universe, import of the holiest philosophical debate, supreme, evershining, be my refuge.'

The whole twelth chapter is a best instance of *Vṛttyanuprāsa* where the syllables न and द (नकारोत्तरवर्तिदकार) is repeated for many times in each and every verse. To quote;

आनन्दमुकुन्द अरविन्दनयन । आनन्दतीर्थपरानन्दवरद ।।

' O Blissful, bestower of beautitude, lotus-eyed, I bow down to you, conferer of the boon of exalted bliss on Ānandatīrtha.' The remaining verses runs thus;[18]

The beautiful verses of the small work of Madhvācārya, *Kanduka stuti*, represents *Anuprāsa alaṅkāra*.

अम्बरगंगा चुंबितपादःपदतलविदलितगुरुतरशकटः ।
कालीयनागक्ष्वेलनिहन्ता सरसिजनवदलविकसितनयनः ।।
कालघनालीकर्बुरकायः शरशतशकलितरिपुशतनिकरः ।
सन्ततमस्मान् पातु मुरारिः सततगसमजवखगपतिनिरतः ।।

Lord Kṛṣṇa is the greatest in all respects, divine river the Ganga kisses His feet, and He is responsible for killing wicked demon Śakata and His feet suppressed pride of the serpent Kāliya, and His eyes resemble new booomed lotus petals.

Let Lord Kṛṣṇa, Murāri protect us always, whose body resembles the colour of thick clouds laden with water and who killed hundreds of demons by His many arrows and whose vehicle is Garuda, the king of birds, who is always in journey and who is having highest speed.

These two alliterative verses are said to have been composed by Madhvācārya, as a boy, while playing with a ball (कन्दुक) in tune with the springing of a ball. These two verses are definitely examples of *Anuprāsa alaṅkāra*.

ARTHĀLAṄKĀRAS:

Madhvācārya has made use of *Arthālaṅkāras* rarely in his stotras. In his *stotra* works, we find *Upamā, Rūpaka* and *Virodābhāsa, alaṅkāras.* Among these *alaṅkāras, Rūpaka* is the favourite alaṅkāra of Madhvācārya. *Upamā* comes next in number and finally *Virodābhāsa.* A selective approach to the elucidation of

these *alaṅkāras* is attempted here as to highlight Madhvācārya's profound knowledge of *alaṅkāra śāstra.*

Rūpaka or Metaphor:

Madhvācārya has made use of *Rūpaka* figure of speech in his own style. There are many instances of this figure of speech. Also there is an example illustrating the sub-divisions of *Rūpaka.*

Rūpaka or Metaphor is the identification of the *Upamāna* and *Upameya*. This identification must spring from extreme resemblance between the two. Another point to note is that the *Abheda* in *Rūpaka* is āhārya or volitional. Though we identify the face with the moon, we are quite conscious of the difference between the two.[19]

The definition given above may be seen reflected in the following examples;

स्मरेत् यामिनीनाथ सहस्रामितकान्तिमत् ।
भवतापापनोदीड्यं श्रीपतेर्मुखपङ्कजम् ।। D.S.I,8

' The lotus face of Śrīpati should be concentrated upon whose loveliness cannot be measured by, the loveliness of even a thousand moons. It is the annihilator of all affiliotions of worldly existence and is therefore adorable.'

In this verse Madhvācārya extols Lord Nārāyaṇa, consort of Śri. The figure of speech *Rūpaka* is seen in the word श्रीपतेर्मुखपङ्कजम Here Lord's face is compared to lotus. And this comparison is intentional. Hence it is an apt example of *Rūpaka.*

सुजनोदधिसंवृद्धि पूर्णचन्द्रो गुणार्णवः ।
अमन्दानन्दसान्द्रो नः प्रीयतामिन्दिरापतिः ।। D.S.II,1

' May the Lord of Indirā, the full moon as it were to the swelling ocean of devotees, who is full of auspicious attributes, abounding in intense bliss, be pleased with us.'

Here we find *Paramparita Rūpaka. Paramparita* is developed when there are two metaphors which are related to each other as cause and effect.[20]

The above stated verse illustrates the *Paramparita* type of *Rūpaka*. Here the Lord is compared to the full moon and the full moon swells the water of the ocean and the supreme God who is identified with the full moon swells the ocean in the form of good men सुजन Hence it is a faithful example of *Paramparita Rūpaka*. इन्दिरापतिः - कार्यरूपक

सुजन उदधि - कारणरूपक

रमाचकोरीविधवे दुष्टपर्पोदवह्नये ।।

सत्पान्थजनगेहाय नमो नारायणाय ते । D.S.II,1

'My obeisance to you Nārāyaṇa, the moon to the partridge like Ramā, the submarine fire to the insolence of the wicked, the refuge to the worthy travellers.'

Here *Paramparita Rūpaka* is reflected in the रमाचकोरीविधवे ।

रमा - चकोरी - कारणरूपक

नारायण - विधु - कार्यरूपक

Nārāyaṇa is the full moon who pleses the partridge in the form of Ramā beautifully.

Madhvācārya has made use of *Rūpaka* or Metaphor figure of speech in many descriptions. The following verse is, no doubt an instance of *Rūpaka*.

विमलैः श्रुतिशाणनिशाततमैः सुमनोऽसिभिराशु निहत्य दृढम् ।
बलिनं निजवैरिणमात्मतमोभिदमीशमनन्तमुपास्व हरिम् ।। D.S.IV,5

" With swords in the form of good minds finely sharpened on whetstones in the form of scriptures and purified and having quickly exterminated your powerful innate foe, do you, o devotees, meditate upon the boundless Lord Hari. the annihilator of souls, nescience.

Here श्रुति are identified with शाण whetstones, This leads to the identification of the good minds with swords.

श्रुति - शाण --- कारणारूपक

सुमनः -- असि --- कार्यरूपक

Thus it is another good example of परम्परितरूपकम्

Thus, these are a few examples of *Rūpaka.*

UPAMĀ OR SIMILE:

Upamā or simile, figure of speech has been the foundational of all other *alaṅkāras*. *Upamā* is formed where there are all four constituents in the given example. Those are; *Upameya*. *Upamāna*, *Sādhāraṇadharma*, and *Upamā-vācak-śabda*. *Upamā* with all these constituents is called *Pūrnopamā*; and when there is an absence of one or two or three constituents mentioned above, it is called *Luptopamā*. *Upamā*, the figure of speech is based on the resemblance between *Upameya* and *Upamāna*, through the common property or the *Sādhāraṇadharma*. The resemblance is known by the *Upamāpratipāda*ka words like '*Yatha*, *iva*, *va* and *vat* etc.[21]

A poets poetic grandeur depends on how best he uses this figure of speech. No doubt other figures of speech are used by poets, but *Upamā* or simile is the

one which is liked and relished by both scholars and common men alike.

Upamā is defined by Mammata as the similarity in two different objects.

साधर्म्यमुपमा भेदे पूर्णा लुप्ता च साऽग्रिमा ।
श्रौत्यार्थी च भवेद्वाक्ये समासे तद्धिते तथा ।।(*Kāvyaprakāśa* X,1)

He considers simile as two types a) *Pūrna* b) *Lupta*. Again on a different basis, he divides it into two other types a)*Śrauti* b) *Ārthi*. These similes are expressed through sentences (*Vākya*) compounds, (*Samāsa*), and nominal affixes, (*Taddhita*).

The rhetoricians consider *Upamā* as most important and most attractive, figure or speech. Ruyyaka has gone to the extent of remarking *Upamā* as the seed or basis of all other figures of speech.[22]

One more scholar considers *Upamā* as the crown-jewel and as the mother of poets. Thus;

अलङ्कारशिरोरत्नं सर्वस्वं काव्यसम्पदाम् ।
उपमाकविवंशस्य मातैवेति मतिर्मम । (*Alaṅkāraśekhara*)

Appayya Dikṣita calls *Upamā* as a 'Dancer' who dances to entertain the audience or the people.[23]

With this background we may consider *Upamā*, is the basis of all other *alaṅkāras*.

Madhvācārya's use of *Upamā* figure of speech may be seen from the examples given below.;

नमामि निखिलाधीश किरीटाघृष्टपीठवत् ।
हृत्तमश्शमनेऽर्काभं श्रीपतेः पादपङ्कजम् । D.S.I,2

'I bow down to the lotus feet of Śrīpati, Lord of Śri, gracing a pedestal

brushed by the diadems of the entire circle of divinities such as Brahma and others, and having effulgence like the Sun in dispelling the darkness of the mind.'

This verse tells us that the lotus feet of Lord should be meditated by each and every devotee for His divine grace. Here Sungod dispels the outward darkness, whereas the supreme Lord dispels the darkness of mind i.e ignorance. (अर्कस्य आभा इव आभा) So श्रीपति is *upameya*, अर्क is *upamāna* and हृत्तमश्शमः is *sādhāraṇadharma*. This comparision is possible due to the resemeblance between them. Hence this verse illustrates *Upamā* figure of speech.

स्मरेत् यामिनीनाथ सहस्रामितकान्तिमत् ।
भवतापापनोदीड्यं श्रीपतेर्मुखपङ्कजम् ।। D.S.I,8

' The lotus face of Śrīpati should be concentrated upon whose loveliness cannot be measured by the loveliness of even a thousand moons. It is the annihilator of all affiliations of worldly existence and is therefore adorable.'

The above verse in the praise of Lord's face is another illustration of *Upamā* figure of speech. The following verse may be cited to illustrate the beauty of *Upamā*;

स्मरामि भवसन्ताप हानिदामृतसागरम् ।
पूर्णानन्दस्य रामस्य सानुरागावलोकनम् । D.S.I,10

' I reflect upon the affectionate glance of Rāma, possessed of infinite bliss, which like the ocean of nectar is the annihilator of the agonies of worldly existence.'

The resemblance between the supreme God and the ocean of nectar is remarkable.

There are a few more instances of *Upamā*, figure of speech in the tenth

chapter. Let us consider these figures elaborately.

तरुणादित्य सवर्णक चरणाब्जामलकीर्ते ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।। D.S.X,8

' O possessor of lotus-feet having a colour similar to that of the morning Sun, possessor of impeccable glory, full of compassion, bestower of boons, acquaint me with thy deeds.'

Here चरणाब्ज is उपमेय and तरुणादित्य is the उपमान and the वर्ण or कान्ति is the साधारण धर्म. Another beautiful instance of *Upamā* employed by the Madhvācārya, is embodied in following verse,

सलिल प्रोत्थसरागकमणिवर्णोच्चनखादे ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते । D.S.X,9

' O possessor of hue similar to that of the water born blue lotus, possessor of ruby-tinted exalted nail bases, full of compassion, bestower of boons, acquaint me with thy deeds.'

' Here सलिलप्रोत्थ is उपमान, श्रीपति , is उपमेय and राग or colour is the common quality. In another example in this verse मणिः are उपमान and नखः are उपमेय and वर्ण is the साधारण धर्म .

कजतूणीनिभपावन वरजङ्घामितशक्ते ।

करूणापूर्णवरप्रद चरितं ज्ञापय मे ते । D.S.X,10

' O possessor of holy and excellent shanks resembling rainbow quivers, Omnipotent, full of compassion, bestower of boons, acquaint me with thy deeds.' Here कजतूणी is the उपमान, वरजंघा is the उपमेय .

इभहस्तप्रभशोभन परमोरुस्थरमाले ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।। D.S.X,11

O Thou having Ramā as a bee on sublime thigh hand-some like the radiant trunk of an elephant full of compassion, bestower of boons, acquaint me thy deeds.

Here इभहस्त is the उपमान and परमोरु the उपमेय and प्रभा is the common quality.

असनोत्फुल्लसुपुष्पक समवर्णावरणान्ते ।
करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।। D.S.X,12

' O Donner of an upper garment similar in colour to that of the fully blossomed lovely *Asana* flower. Full of compassion, bestower of boons, acquaint me with thy deeds at the time of death. Here असनोत्फुल्ल सुपुष्पक is उपमान and the उपमेय is आवरण and साधारण धर्म is समवर्ण

Madhvācārya often employs this figure of speech with special charm. The first verse of the Ācarya's another *stotra* viz., *Nṛsimha-Nakha-Stuti*, is an apt example of the figure of speech, *Upamā*,

पान्तु अस्मान् पुरुहूतवैरिबलवन्मातंगमाद्यद् घटा
कुम्भोच्चाद्रिविपाटनाधिकपटुप्रत्येकवज्रायिताः ।
श्रीमत्कंठीरवास्य प्रततसुनखरादारितारातिदूर
प्रध्वस्तध्वान्तशान्ताप्रविततमनसा भाविता नाकिवृन्दैः ।।

(*Nṛsimha - Nakha - Stuti* 1)

" Formerly mountains had wings; In their flight, they came down and buried whole cities. So God Indra cut off their wings with his massive thunder bolt.

Daityas, the born enemies of Gods are likened to huge bodied mountain like elephants and Lord Nṛsimha is the all powerful Lion. The spacious, sharp claws are compared to Indrā's thundrebolt, each nail is effectual in smashing the gigantic demons. These nails are supremely superhuman and are imperishable.

eternal and divine pre-eminence is incessantly meditated upon by all the Gods with deep, sincere devotion for knowledge and light. The nails dispel the darkness of ignorance common to souls clothed with perishable bodies with active organs, which are always sensing pleasures.

Here, in the above cited verse, in the praise of Lord Nṛsimha, the fifth incarnation of Lord Viṣṇu, His nails are compared to Indrā's thundrebolt, which is a apt instance of the figure of speech *Upamā.*

VIRODHĀBHĀSA OR CONTRADICTION:

When two things are stated to be as though opposed or contradictory to each other though there is really no contradiction between them, the *Virodhābhāsa* arises. Because the figure contains apparent contradiction, this figure is called *Virodhābhāsa.* [24]

This is clear from the following example.

स्मरणीयमुरो विष्णोः इन्दिरावासमीशितुः ।
अनन्तमन्तवदिव भुजयोरन्तरं गतम् ।। D.S.I,5

' The infinite chest of Lord Viṣṇu, the abode of Indirā, which lies between His arms, looking as though finite, should be meditated upon.'

The supreme Lord's chest though infinite, explained as finite lying between His arms is an instance of *Virodhābhasā.*

Madhvācārya in fact, is not head-strong in their use. He has not stuck to any one figure, but on the other hand uses many figures according to the occasion. The use of these many *alaṅkāras* no doubt has added much in the expression of ideas and culmination of *rasa.* With Madhvācārya, the use of

alaṅkāras is only a means to bring additional charm to his *stotras.*

THE METRICAL ANALYSIS OF MADHVĀCĀRYA'S STOTRAS ;

Now let us consider the metrical distribution of the stotras composed by Madhvācārya. As a great poet philosopher of inimitable style and enviable calibre, Madhvācārya has used more than ten metres with differnt syllables. His mastery over these metres is astounding.

The Vedic metres are governed by the number of syllables only, though they maintain a particular internal rhythm, each of its own. This type of metre is called *Chaṇdas.* From the *Vedic chaṇdas,* the *Anuṣṭubh* alone survived and was very largely used in the composition of many scientific works in Sanskrit and in the two great epics viz., the *Rāmāyaṇa* and the *Mahābhārata.* This metre, however, tended to become regularised, so that the distinction between the *akṣara*-metre and *mātrā*-metre practically disappeared. It is the later vernacular poetry, that followed the *Prākṛit,* that in part revived and also created the *Chaṇdas,* of which *ovi* and *Abhanga* are the special types.

The earliest and the most important work in Sanskrit prosody is the *Pingalachandas-Śāstra,* attributed to the sage Pingala, which consists of *sutras* distributed over eight books. So far as the Sanskrit poetry is concerned a two fold classification of metres is therefore to be made into *Jāti* and *Vṛtta*;

A *Jāti is* a stanza the metre of which is regulated by the number of syllabic instants or *mātras* in each quarter.

A *vṛtta* is governed by the number of syllables, their quantity and the fixed order of their position in each quarter or line of a verse. The *vṛtta* itself is of three types;

i) *Samavṛtta*; When all its quarters are similar.

ii) *Ardha Samavṛtta*; When alternative quarters i.e., 1&3 and 2&4 are similar

iii) *Viṣamavṛtta;* When all the quarters are dissimilar. This type is of rare occurrence.

The quantity or *mātra* of a syllable is connected with the time required for its utterance. A syllable which is uttered in one instant is short; that which takes double the time required for the short syllable is long. Accordingly, the syllables are either short or long. A syllable is short if its vowel is short, and long if its vowel is long.

The vowels '*a,i,u,ṛ,ḷ.*' (अ, इ, उ,ऋ,लृ) are short ; the remaining vowels are long. But a short vowel becomes long in prosody when it is followed by an *anusvāra*, *visarga*, by a conjunct consonant and at the end of the *pāda.*[25]

A short syllable is called *Laghu* and is denoted by the symbol (U) A long syllable is called *Guru* and is denoted by the symbol(–).

For the purpose of scanning metres, eight *gaṇās* or syllabic feet are devised, which are distinguished from one another by a particular combination of short and long syllables. The names and syllabic quantity of the *gaṇās* are given below;

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ।।

Represented in symbols the *gaṇās* are as follows;

1. य - गण = U- - (*Bacchius*)
2. र - गण = - U - (*Amphimacer*)
3. त - गण = - - U (*Anti-bacchius*)
4. भ - गण = - U U (*Dactylus*)
5. ज - गण = U - U (*Amphibrachys*)
6. स - गण = U U - (*Anapaestus*)
7. म - गण = - - - (*Mollosus*)
8. न - गण = U U U (*Tribrachys*)

Sanskrit prosodists classify *Vṛttas* according to the number of syllables contained in each quarter. Thus they enumerate twentysix classes of '*samavṛttās*' as the number of syllables in each quarter of a regular metre may vary from one to twenty-six. Each of these classes comprehends a great number of possible metres according to the different modes in which long and short syllables may be distributed. For instance, in the class where each quarter contains six syllables, each of the six syllables may be either short or long, and thus the number of possible combinations is 2x2x2x2x2x2 or 2^6=64, though not even half a dozen are in general use; so in the case of the twenty-six syllabled class, the possible varieties are 2^{26} or 87, 108 ,864! But if we consider the cases where the alternate quarters are similar or all dissimilar, the variety of possible metres is almost infinite. Pingala, and the last chapter of '*Vṛtta-ratnākara*,' give directions for computing the number of possible varieties and for finding their places, or that of any single one, in a regular enumeration of them. The different varieties, however. Which have been used by poets are few when compared with the vast multitude of possible metres.

The distribution of metres, over twelve chapters of *Dvādaśa stotra* is as below;

I Chapter - *Anuṣṭubh.*

II Chapter - *Anuṣṭubh.*

III Chapter - *Toṭakā.*

IV Chapter - *Toṭakā.*

V Chapter - *Gāthā.*

VI Chapter - *Dodhakā.*

VII Chapter - *Vasantatilakā.*

VIII Chapter - *Sragviṇī.*

IX Chapter - *Gāthā.*

X Chapter - *Gāthā.*

XI Chapter - *Anuṣṭubh.*

XII Chapter - *Gāthā.*

Let us consider the definition of metres.

Anuṣṭubh: Of *Akṣaravṛtta* or *chaṇdas* the only example to be found in the classical Sanskrit poetry is the *Anuṣṭubh*. There is however a certain regularity in it, which is clear from the following definition;

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चकम् ।
द्विचतुः पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ।।

Anuṣṭubh has four pādas, each consisting of eight syllables. There are many variations of this metre, but the definition given above gives the type most commonly used. According to it , the fifth syllable of each *pāda* is short; the sixth is long; the seventh in the second and the fourth *pādas* is short and in the

first and the third *pādas* is long. The remaining syllables are either short or long.

In the present Madhvācārya's *Dvādaśa stotra Anuṣṭubh* metre occurs in first, second and eleventh chapters. To evaluvate, let us discuss one example from each of these three chapters, by means of scanning.

∪– –   ∪–∪
Chapter - I वन्दे वन्द्यं सदानन्दं वासुदेवं निरञ्जनम् ।

∪– –   ∪–∪
इन्दिरापतिमाद्यादि वरदेशवरप्रदम् ।। D.S.I,1

∪ – –   ∪–∪
Chapter - II वशी वशे न कस्यापि योऽजितो विजिताखिलः।

∪ – –   ∪–∪
सर्वकर्ता न क्रियते तं नमामि रमापतिम् ।। D.S. II,5

∪– –   ∪– –
Chapter - XI दूराद् दूरतरं यत्तु तदेवान्तिकमन्तिकात् ।

∪– –   ∪–∪
आनन्दस्य पदं वन्दे ब्रह्मेन्द्राद्यभिवन्दितम् ।। D.S.XI 7

The third and fourth chapter represent *Totaka vṛtta*. The definition of this metre runs, thus;

वद तेटकमब्धिसकारयुतम् ।

Here the scheme of *gaṇās* is four स *gaṇās.* (स,स,स,स)

Chapter - III

∪∪–∪ ∪ –∪ ∪– ∪∪– ∪∪–∪∪–∪∪– ∪∪–
कुरु भुंक्ष्व च कर्म निजं नियतं हरिपादविनम्रधिया सततम् ।
∪∪–∪∪– ∪∪–∪∪– ∪∪–∪∪–∪∪–∪∪–
हरिरेव परो हरिरेव गुरुः हरिरेव जगत्पितृमातृगतिः । D.S. III,1

Chapter -IV

∪∪–∪∪–∪∪–∪∪–∪∪–∪∪–∪∪– ∪∪–
बहुचित्रजगद्बहुधाकरणात् परशक्तिरनन्तगुणः परमः ।
∪∪–∪∪–∪∪–∪∪–∪∪–∪∪–∪∪ – ∪∪–
सुखरूपममुष्य पदं परमं स्मरतस्तु भविष्यति तत्सततम् ।। D.S.IV,3

The fifth, ninth, tenth and twelth chapters represent a peculiar rare metre namely *Gāthā*. *It is a* kind of metre in which every quarter of the stanza differs in the number of syllables are included under the general name viz, *Gāthā*.

V Chapter

वासुदेवापरिमेय सुधामन् शुद्धसदोदित सुन्दरीकान्त ।

धराधरधारण वेधुरधर्तः सौधृतिदीधितिवेधृविधातः ।। D.S. V,1

Here in the first and third *pādas*, the number of syllables is twelve, whereas in second and last *pādas* is eleven, so it is called *Gāthā*.

IX Chapter

अगणितगुणगणमयशरीर हे विगतगुणेतर भव मम शरणम् ।

शुभतमकथाशय परम सदोदित जगदेककारण राम रमारमण ।। D.S.IX, 3

Here first and last *pādas* have fourteen syllables, whereas in second and third have fifteen syllables.

X Chapter

अवन श्रीपतिर प्रतिरधिकेशादि भवादे ।

करुणापूर्णवरप्रद चरितं ज्ञापय मे ते ।। D.S.X,1

It is a clear example of *Gāthā*, since the number of syllables differs in each line. The number of syllables is seven, ten, nine, and eight in the four *pādas* respectively.

XII Chapter

सुन्दरीमन्दिरगोविन्दवन्दे ।

आनन्दतीर्थपरानन्दवरद । D.S.XII, 2

The first half *pāda* has eleven and second has twelve syllables, which goes to prove *Gāthā* metre.

The sixth chapter is an apt example of *Dodhakā* metre. The definition of *Dodhakā* is as follows.

दोधकमिच्छति भत्रितयाद्गौ The scheme of gaṇās in this metre is three '*Bha*' *gaṇās* and

two '*Ga*' *ganas.*

देवकिनन्दन नन्दकुमार वृन्दावनाञ्चन गोकुलचन्द्र ।
कन्दफलाशन सुन्दररूप नन्दितगोकुल वन्दितपाद ।

The seventh chapter, represents, the famous *Vasantatilakā* metre of which definition runs thus;

उक्ता वसन्ततिलका तभजा जगौ गः ।

The scheme of *gaṇās* in this metre is *'Ta, Bha, Ja, Ja, Ga,* and *Ga, gaṇās.*

आनन्दतीर्थमुनिसन्मुख पङ्कजोत्थं साक्षाद्रमाहरिमनः प्रियमुत्तमार्थम् ।
भक्त्या पठत्यजितमात्मनि सन्निधाय यः स्तोत्रमेतदभियाति तयोरभीष्टम् ।D.S.VII.9

The eighth chapter is an example of *Sragviṇī* metre. Its definition runs as कीर्तितैषा चतूरोफिका सृग्विणि and its scheme of *gaṇās* is र,र,र,र,

विप्रमुख्यैः सदा वेदवादोन्मुखैः सुप्रतापैः क्षितीशेश्वरैश्चार्चितम् ।
अप्रतर्क्योरुसंविद्गुणं निर्मलं सुप्रकाशाजरानन्दरूपं परम् ।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।।

The distribution of metres in *Nṛsimha-Nakha-Stuti* is as follows ;

The metre implimented in *Nṛsimha Nakha-stuti* is a mixture of two metres. The first two *pādas* have ninteen syllables is *Śārdulavikrīdita vṛtta.* And the next two *pādas* have twenty one syllables in *Sragdharā vṛtta.* A number of variations are possible in such a mixture. The combination is examined below,

पान्त्वस्मान् पुरुहूतवैरिबलवन्मातंगमाद्यद्घटा
कुम्भोच्चाद्रिविपाटनाधिकपटु प्रत्येकवज्रायिताः ।
श्रीमत्कंठीरवास्य प्रततसुनखरा दारितारातिदूर
प्रध्वस्तध्वान्तशान्ताप्रवितततमनसा भाविता नाकिवृन्दैः ।।

The metre implimented by Madhvācārya in his *Kanduka stuti* is *Mātrāsamaka*, which means the metre called *mātrāsamaka* consists of four quarters each of which contains sixteen syllabic instants.

– ⏑⏑ – – – ⏑⏑ – – ⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑ –
अम्बरगंगाचुम्बितपादः पदतलविदलितगुरुतरशकटः ।
– ⏑ ⏑ – ⏑ – ⏑ ⏑ – – ⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑ –
कालीयनागक्ष्वेलनिहन्तासरसिजनवदलविकसितनयनः ।

Thus, Madhvācārya has used variety of metres in his stotras. The literary excellences displayed by Madhvācārya, here stand in testimony of his poetic genius.

References :

1. नियतिकृतनियमरहितां ह्लादैकमयीनन्यपरतन्त्रां ।।
नवरसरुचिरां निर्मितिमादधती भारति कवेर्जयति । *(Kāvyaprakāśa* I-1)

2. *Kāvyalaṅkāra* - Bhāmaha, I,13

3. *Kāvyalaṅkāra sutravṛtti* - I

4. Ibid.

5. अलङ्कारान्तरस्यापि प्रतीतौ यत्र भासते ।
तत्परत्वं न वाच्यस्य नासौ मार्गोध्वनेर्मतः । *(Dhvanyāloka* II,27)

6. न कान्तमपि निर्भूषं विभाति वनितामुखम् । *(Kāvyalaṅkāra* I,13)

7. काव्यशोभाकरान् धर्मनलङ्कारान् प्रचक्षते । *(Kāvyādarśa* II,1)

8. अलङ्काररहिता विधवेव सरस्वती । *(Agnipurāṇa* 34,13)

9. *Kāvyalankārasutravṛtti,* Vāmana I,2

10. Ibid., pp.85-86.

11. *Dhvanyāloka* II,18-19

12. अनुप्रास शब्दसाम्यं वैषम्येऽपि स्वरस्य यत् । *Sāhityadarpana,* X,3

13. अनेक व्यंजनानां स्वरूपतः एव साम्यं or एकस्य व्यंजनस्य सकृद्वा असकृद्वा साम्यं ।
The repetition of one consonant once or many times and repetition of many consonants once or many times and repetition of many consonants regarding their nature and order.

14. अमन्दगुणसारोऽपि मन्दहासेन वीक्षितः ।
नित्यमिन्दिरयानन्द सान्द्रो यो नौमि तं हरिम् ।। (D.S.II,4)

15. अधिकबन्धं रन्धय बोधाच्छिन्दि पिधानं बन्धुरमद्धा ।
केशव केशव शासक वन्दे पाशधरार्चित शूरवरेश ।। २
नारायणामलकारणवन्दे कारणकारण पूर्ण वरेण्य ।। ३
माधव माधव साधक वन्दे बाधकबोधक शुद्धसमाधे ।। ४
गोविन्द गोविन्द पुरन्दर वन्दे स्कन्द सुनन्दनवन्दितपाद ।
विष्णो सृजिष्णो ग्रसिष्णो विवन्दे कृष्ण सदुष्णवधिष्णो सुधृष्णो ।। ५

मधुसूदन दानवसादन वन्दे दैवतमोदित वेदितपाद ।
त्रिविक्रम निष्क्रमविक्रम वन्दे सुक्रम संक्रमहुंकृतवक्त्र ।। ६
वामन वामन भामन वन्दे सामन सीमन शामन सानो ।
श्रीधर श्रीधर शन्धर वन्दे भूधर वार्धर कन्धरधारिन् ।।७
हृषीकेश सुकेश परेश विवन्दे शरणेश कलेश बलेश सुखेश ।
पद्मनाभ शुभोद्भव वन्दे सम्भृतलोक भराभर भूरे ।।८
दामोदर दूरतरान्तर वन्दे दारितपारगपार परस्मात् ।। ९ (D.S.v Chapter)

16. इन्द्रसुतावक नन्दकहस्त चन्दनचर्चित सुन्दरीनाथ ।
इन्दीवरोदरदलनयन मन्दरधारिन् गोविन्द वन्दे । (D.S.VI,2)

17. सृष्टिसंहारलीलाविलासाततं पुष्टषाड्गुण्यसद्विग्रहोल्लासिनम् ।
दुष्टनिःशेषसंहारकर्मोद्यतं हृष्टपुष्टानुशिष्टप्रजासंश्रयम् ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। २
उन्नतप्रार्थिताशेषसंसाधकं सन्नतालौकिकानन्ददश्रीपदम् ।
भिन्नकर्माशयप्राणिसंप्रेरकं तन्न किं नेति विद्वत्सु मीमांसितम् ।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। ३
नन्दितीर्थोरुसन्नामिनो नन्दिनः संदधानाः सदानन्ददेवे मतिम् ।
मन्दहासारुणापाङ्गदत्तोन्नतिं नन्दिताशेषदेवादिवृन्दं सदा ।।
प्रीणयामो वासुदेवं देवतामण्डलाखण्डमण्डनम् ।। १२

18. सुन्दरीमन्दिरगोविन्द वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। २
चन्द्रसुरेन्द्रसुवन्दित वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। ३
चन्द्रकमन्दिरनन्दक वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। ४
वृन्दारकवृन्दसुवन्दित वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। ५
मन्दारसूनसुचर्चित वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। ६
इन्दिरानन्दकसुन्दर वन्दे ।
आनन्दतीर्थपरानन्दवरद ।। ७

मन्दिरस्यन्दनस्यन्दक वन्दे

आनन्दतीर्थपरानन्दवरद ।। ८

आनन्दचन्द्रिकास्यन्दक वन्दे ।

आनन्दतीर्थपरानन्दवरद ।। ६

19. तद् रूपकमभेदो य उपमानोपमेययोः । (*Kāvyaprakāśa* - Mammata p.48)

20. नियतारोपणोपायः स्यादारोपः परस्य यः ।

तत् परंपरितं श्लिष्टे वाचके भेदभाजिवा । *Kāvyaprakāśa* X,p.51

21. उपमानोपमेययोरेव, न कार्यकारणादिकयोः, साधर्म्यं भवतीति तयोरेव समानेन धर्मेण सम्बन्धः उपमा ।। ....एकस्य द्वयोस्त्रयाणां वा लोपे लुप्ता । यथेववादि शब्दाः यत्पराः तस्यैव उपमानताप्रतीतिः । *Kāvyaprakāśa* pp.34-35

22. उपमा एव अनेकप्रकारवैचित्रेण अनेकालङ्कारबीजभूता इति प्रथमं निर्दिष्टा ।

(*Alaṅkārasarvasva* p.26)

23. उपमैका शैलुषी सम्प्राप्ता चित्रभूमिकाभेदात् ।

रञ्जयति काव्यरङ्गे नृत्यन्ती तद्विदां चेतः । (*Chitramimāṃsa*)

24. विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः । (*Kāvyaprakāśa* X,p.76)

25. सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।

वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ।।

CHAPTER-VII
CONCLUSION

In all the preceding chapters, we have made an attempt to study the various aspects of Madhvācārya's *stotra* literature, along with that of the life and date of the Madhvācārya which is crystal clear. Relevant sources have been referred to, while discussing the life and date of Madhvācārya. The different aspects of *stotra* literature such as, survey of *stotra* literature and its origin which is traced to *Ṛgveda*, Madhvācārya's life history in brief and his works with a brief summary, with special reference to his stotras, Dvaita philosophical tenets inserted in his stotras, aspect of *Bhakti* and poetic conventions and *alaṅkāras* are studied with appropriate illustrations. The thoughts of the various aspects developed in the preceding chapters may now be gathered together as a single synthetic whole. We have adopted for this study, the method of highlighting the tenets of dualism inserted quite effectively in stotras and also literary merits of the stotras at the appropriate juncture. Keeping in mind the over-all picture that emerges out of the present critical study, one can hardly contest the opinion held by Dr. P Nagaraj Rao which he emphatically puts forth that the prime object of Madhvācārya in composing this *stotra* was to teach the path of devotion which is the only means for the final beautitude. "This delightful hymn to Lord Śrī Nārāyaṇa, ranks as the foremost *stotra* of Śrī Madhva expressing intense devotion and intimate association with the Lord. The occasion for writing the poem is sacred. It was composed when the Ācarya installed the Bālakṛṣṇa *vigraha* of ineffable beauty and transcendent loveliness in Udupi. The Ācarya knew with the accute insight of a psychologist that men involuntarily and naturally love

children. To love a child is a joy for ever and it is a thing of beauty. No extraneous inducement is necessary to love a child. It is an end in itself, Hence, he installed the idol of Lord Śri Kṛṣṇa in the form of a child.

The great *Bhakta*, the Ācarya was burst into Kṛṣṇas praise and then into the description of the other incarnations. It is music, poetry, philosophy all combined into one."[1]

The following is survey of the study in the different chapters, making a critical appraisal of the merits of the stotras in all its aspects and drawing relevant conclusions.

In course of the thesis, the subject is analysed in various stages. The origin and the development of *stotra* is traced right from the Vedic period and a glimpse of the nature and value of this stotra-heritage is being dealt with, stotras formed an integral part of Religion. Gradually, poets also, in an act of glorifying their *Iṣṭadevatas*, started composing stotras of learned type. These stotras enhanced the value of stotras. These stotras indeed are the spontaneous outpouring from the innermost devout heart contained notable *Kāvya* features.

On the model and inspiring of *Vedic* and *Upaniṣadic* stotras,the stotras began to be composed.Later,the epics marked with such stotras of a highly learned type, but with an aesthetic appeal evolved. Thereupon, followed a rich tradition of *stotra* as a result of *Bhakti* movements. The simple ardent prayers of the vedic seers, in this stage developed into highly poetic lyrics presenting a wide spectrum of intellectual and emotional radiation.

From this survey, it is well established that, the merit of *stotra* lies in the integration of vision, devotion and erudition of the saint-poets. It has been observed that the great saint-poets viz, Śankarācārya,Rāmānujācārya and

Madhvācārya had a unique fusion of the spirit and consciousness of a philosopher soaring imagination and the creative faculty of a poet and the felicitious apprehension of an aesthete.

Madhvācārya's life and achievements have been narrated by Nārāyaṇapaṇḍitācārya, son of Trivikramapaṇḍitācārya, one of the great converts of Madhvācārya's fold, in his *Sumadhva Vijaya* which has been accepted as an authentic biography by ancient as well as modern scholars. Accordingly Madhvācārya was born in the village Pājaka near Udupi in the South Canara district of the present Karnatak state. His father was Madhyagehabhaṭṭa and mother Vedavati. He was named as Vāsudeva on his birth.

Regarding his date though in controversy,it has been finally declared that 1238-1317 A.D. appears to be the most satisfactory date for Madhva. Madhvācārya has left thirtyseven works which are known as *Sarvamūla*. He commented on the first fourty hymns of the *Ṛgveda* and thereby indicated that a true *vedāntin* cannot and shouldnot ignore the *Vedas*. He wrote commentaries on major ten *Upaniṣads* and proved successfully that not the monism, nor the *māyāvāda* was their purport. It was Madhvācārya who revealed the true purport of the *Upaniṣads* taking into account all evidences - grammatical, exegetical, contextual and etymological with the illustrations. Madhvācārya has written four commentaries on the *Brahmasūtras* and two on the *Gīta*, which have been held to be sacred and authoritative sources of right knowledge about Brahman. The *Bhāgavata* and the *Mahābhārata* are the two voluminous works which are quoted by Indian philosophers whenever they come across passages supporting their views Madhvācārya took upon himself the task of bringing out the main teachings of these two works, which he named as *Bhāgavatatātparya* and *Mahābhārata*

Tātparya Nirṇaya. Besides these works Madhvācārya has also composed ten independent works which are known as *Daśaprakaraṇas,* dealing with topics connected with ontology, epistemology, and theology of the Dvaita vedanta. Among them *Viṣṇutattvavinirṇaya* tops the list.

Besides these major works outlining the tenets of the Dvaita vedanta, Madhvācārya composed stotras viz; *Dvādaśa stotra, Nṛisimha-Nakha-stuti* which are revealing his ardent devotion to Lord Viṣṇu and other minor works dealing with the modes of religious worship and rituals.

At the outset, we can say that, Madhvācārya is not only the builder of a systematic philosophy, but is also a spiritual guide. He has not only given us a view of life but also a trained way of life. His is the self-conscious critical system of philosophy arguing its conclusions on the plain of pure philosophy well supported by scriptural evidence with a completely dialectical vindication of his position against the rival schools of vedanta and other schools of philosophy.

The third chapter of this thesis, contains the summary of Madhvācārya's stotras viz., *Dvādaśa stotra. Nṛsimha-Nakha-stuti* and *Kanduka stuti*. The *Dvādaśa stotra* of Madhvācārya is one of the devotional works intended mainly for singing the glory of the Lord. It consists twelve chapters composed in different metres lending itself to musical rendering. It is not strictly a literary poem, for, it is richly robed, at appropriate places, in the folds of philosophical raiment. Madhvācārya never indulges in ornate style either in his prose works or in his works written in verse. He is content with a simple, direct and forceful style.

The work starts with a salutation of Lord Vāsudeva, who is always full of auspiciousness and devoid of all defects. The first chapter indicates the

imperative need on the part of the devotee to meditate upon the various aspects of the divine-person, from foot to face especially at the time of the souls departure from the human body. The second chapter highlights, that the, Lord is the sanctuary of the worthy travellers travelling wearily the path of worldly existence and is metaphorically described as an incomprehensible house-holder. The Lord's chief aim is to fulfill the aspiration of the devotee. Under such comforting and confidence-inspiring circumstances the devotee need not despair of his existence in this material world. His path is safe under the protective arms of the Divine house-holder.

Madhvācārya in the third chapter of his favourite hymn, makes the most fervent and compassionate appeal to the distressed humanity, not to despair, but to live a dutiful purposive life with absolute devotion to the Lord. In brief the eight verses of this chapter which are named as *Haryaṣṭakam*, give in a nut shell of the fundamentals of Dvaita philosophy.

The fourth chapter tells us that. the visible, sensible and intelligible world is a manifestation of divine thought that is not apprehensible by mans sense and intellect. Because the Lord creates multifariously this world containing many wonders,His Omnipotence stands supremely vindicated. The fifth chapter is the description and praise of the twelve forms of the Lord beginning from Keśava to Dāmodara. The ten major incarnations of the Lord are praised in the sixth chapter with special reference to the object of the incarnations. The entire seventh chapter is devoted to the glorification of Lakṣmi the divine consort of Viṣṇu. The whole process of creation, sustenance and destruction of the universe, the various activities of the gods beginning from Brahma, the multifarious penances, meditations and such other acts of devotion conducted by sages and saints, in respect

of the Lord and the accompanying auspiciousness, fortune and bliss are all regulated by the benign grace of Lakṣmi who in her turn derives all her greatness from Viṣṇu. The subject matter of the eighth chapter is the propitiation of Vāsudeva who is the integral ornament to the assemblage of divinities. The ten major incarnations of the Lord are again praised in the ninth chapter which is already done in the sixth chapter. The purpose in repeating the praise seems to be to establish the fact that there is no fundamental difference between the original and the incarnated forms of the Lord. The tenth chapter exemplyfies that the Lord is full of compassion and He bestows the boons on the devotee, for making the devotee worthy of knowing the greatness of the Lord. Madhvācārya after proclaiming again and again the supremacy of the Lord concludes the eleventh chapter with a fervent hope that the devotee who recites the hymns may attain the state of blessedness, the highest goal of all human endeavour. In the final chapter the recital of the prayer rises to a crescendo.

Nṛsimha-Nakha-stuti is the short eulogy of the nails of god Nṛsimha in two beautiful verses. Which are prefixed to the *Vāyustuti* of Trivikramapaṇḍitācārya one of the favourite disciples of Madhvācārya.*Kanduka stuti* is also a short *stotra* in praise of Lord Kṛṣṇa in two alliterative verses, said to have been composed by Madhvācārya as a boy.

In the fourth chapter philosophical tenets of the Dvaita philosophy in his *stotra*, are examined. The cardinal doctrines have been summed up as nine in an oft-quoted verse, which is composed by Vyāsaraja.

श्रीमन्मध्वमते हरिः परतरः सत्यं जगत्तत्वतो
भेदो जीवगणा हरेरनुचरा निचोच्चभावं गताः ।
मुक्तिर्नैजसुखानुभूतिरमला भक्तिश्च तत्साधनं
ह्यक्षादित्रितयं प्रमाणमखिलाम्नायैकवेद्यो हरिः ।।

The nine doctrines can be listed as under;

1) The Lord Viṣṇu is Supreme.

2) World is really real.

3) Difference is fundamental and foundational.

4) Souls are dependent on Viṣṇu.

5) Souls are graded as higher and lower.

6) Liberation is enjoying one's own bliss.

7) Pure devotion is the only means to Liberation.

8) Perception and two others are means of valid knowledge.

9) Lord Viṣṇu alone is made known by all scriptures.

Lord Viṣṇu alone is the Independent reality and all others are dependent on Him, for their existence, action and knowledge. There cannot be two independent entities in a rational system of philosophy.

हरिरेव परो हरिरेव गुरुः हरिरेव जगत्पितृमातृगतिः ।। (DS, III,1)

In the second aphorism of *Brahmasūtras* it is established that, Lord Viṣṇu alone is the Creator Destroyer, Protector, Guide, Giver of knowledge, Ignorance, Bondage and Bestower of liberation and none else.

The world created by Viṣṇu is real.

बहुचित्रजगद् बहुधारकरणात् परशक्तिरनन्त गुणः परमः । (D.S.IV,3)

The word *Prapañca* is explained as meaning प्रकृष्टः पञ्चविधो भेदः प्रपञ्चः । The five fold differences viz., Between *Paramātma* and *jivātma*, *Paramātma* and *jada, jiva* and *jada, jiva* and *jiva* and finally *jada* and *jada.*

The difference is true to our common experience also. To say that the difference is not real or only apparent, is opposed to common sense and actual experience. We see every day in every walk of life the difference and there could be healthy society only when this difference is accepted and acted upon.

व्यवहारभिदापि गुरोर्जगतां न तु चित्तगता स हि चोद्यपरं । (DS III,7)

Souls are subordinate to Lord Viṣṇu always. Even after attainment of liberation, in *mokṣa* the souls are servants of Lord Viṣṇu. They do not feel any thing as a matter of fact, the liberated souls are very happy always in serving Lord Viṣṇu in various forms and capacities. The happiness for the liberated souls is also attained only by the grace of Viṣṇu. There is a heirarchical system among the *jivas.* The status of each soul is intrinsic and inherent. There is a basic difference between the three sets of *jivas* namely *sātvic, rājasic* and *tāmasic* Madhvācārya affirms that this gradation of souls persists even in the state of liberation, where there exists a gradation in the bliss enjoyed by them as declared in the *Ānandavalli* of the *Taittirīya-Upaniṣad.*

चतुराननपूर्व विमुक्तगणा हरिमेत्य तु पूर्ववदेव सदा ।
नियतोच्चविनीचतयैव निजां स्थितिमापुरिति स्म परं वचनम् ।। D.S.III,8

The realization of one's own inherent happiness is called liberation. And among the *Puruṣārthas, mokṣa* is the real happiness.

स्मरतस्तुविमुक्तिपदं परमं स्फुटमेष्यति तत्किमपाक्रियते । (DS,III,3)

There is no other aid or way except devotion to Lord Viṣṇu, for attaining one's salvation. Devotion is love to God which is preceded by perfect

knowledge of His greatness, and which is deeply firm and surpassing attachment to all other things. Such devotion alone leads to liberation. There are only three modes of attaining knowledge viz., Perception, Inference and right Scriptures. Nothing less and nothing more.

Lastly Lord Viṣṇu is capable of being known only through right scriptures. Hence the main purport of scriptures is to impart knowledge of God and His greatness.

यदसुप्तिगतोऽपि हरिः सुखवान् सुखरूपिणमाहुरतो निगमाः । (D.S.IV,2)

The purpose of this chapter is to bring the essence of Dvaita philosophy which is intelligently inserted by Madhvācārya in his stotras. Madhvācārya through the media of stotras wanted to propagate his system. And he is successful in doing that. Madhvācārya is the only Ācarya who has inserted lightlogic in his stotra works. The following is the best example

यदिनाम परो न भवेत्स हरिः कथमस्य वशे जगदेतदभूत् ।
यदिनाम न तस्य वशे सकलं कथमेव तु नित्यसुखं न भवेत् ।। (DS,III,5)

"If, indeed, Hari should not be Supreme, how did the universe come under His control? If, verily, the entire universe should not be under His control, truly why should not eternal happiness be its lot?

The *Bhakti* or the path of devotion, is a great lift-up that is in the possession of man, which he should practise unremittingly at all the stages in the spiritual *sādhana*. It is not merely a means but is also envisaged as an end-in-itself. 'It generates great *Bhakti*, which in its turn leads to God-vision. That again accelerates and intensifies *Bhakti* which brings about liberation.'

भक्त्या ज्ञानं ततो भक्तिः ततो दृष्टिस्ततश्च सा ।
ततो मुक्तिस्ततो भक्तिः सैव स्यात् सुखरूपिणी ।।

(*Anuvyākhyāna* p.41)

Thus we see that *Bhakti* has to be present at all stages from *śravaṇa* to the post-liberation stage. In the preceding pages the views of Nārada, Śāndilya, Patañjali, Vyāsa (commentator of Yoga sūtra), Śankara. Bhāskara, Rāmānuja are discussed, with special reference to the origin and nature of *Bhakti*.

Madhvācārya being both theist and realist has shown that the path of devotion is the only perfect path to attain salvation. Madhvācārya looks upon *Bhakti* as the chief instrument which awakens the grace of the Lord and also is an end in itself. One of Madhvacarya's acts which stands even to this day as a monument of his devotion to the Supreme Being is the installation of Lord Kṛṣṇa's image in Udupi and construction of a temple for the purpose. Udupi has by this act of Madhvācārya become a famous place of pilgrimage in South-India that too for the devotional cult. *Stotra* and *Bhakti* are the two elements which are immensely dependent on one another. *Bhakti* is quite necessary for everybody who performs *stotra*, without which *stotra* is not fruitful. One should utter *stotra* with deep sincere devotion and only then it is more fruitful. *Bhakti* is considered as rasa, since it is the ineffable bliss that is not tainted by even a grain of sorrow.

Thus, by way of conclusion, we can say that, Madhvācārya has shown the importance of moral purity which potentializes the knowledge and *Bhakti* leading to salvation. By and large the concept of *Bhakti* in the Dvaita system of vedanta embraces all necessary aspects which are beneficial to both the aspirant and the society. Therefore Madhvācārya befits the place of social reformer

besides his being a philosopher-saint.

The importance of *alankāras* in a literary work can hardly be overemphasized. The excellence of literary work, in the main lies not only in its richness of sentiment, but also in the employment of figurative language. It is true, as rightly observed by Anandavardhana, that the excessive use of the figures of speech with special efforts would amount to artificiality, and that they should be employed with great discretion in such a way as to subserve the delineation of *rasa*. Madhvācārya, may be said to be very well-versed in the science of Rhetorics, as can be seen from copious examples of various rhetorical embellishments. It becomes evident from a thorough perusal of the *stotra* literature that he has employed the figures of speech in appropriate contexts to adorn the descriptive parts of the text and to win the hearts of the readers.

Further, both the *Śabdālankāras* and *Arthālankāras* consist in a big group of figures of speech that have been used by Madhvācārya. We have also noted that the use of *Śabdālankāras* is considerably more as compared to that of the *Arthālankāras*. Yet, in *Śabdālankāra, Anuprāsa* is brought in beautifully. The poetic skill of Madhvācārya however, becomes more glaring as can be seen from his apt method of employing a number of *Arthālankāras* throughout the *stotras*. Of the figures of speech he has brought in, it is evident that he has given special preference to *Rūpaka, Upamā*, and *Virodhābhāsa*.

Thus, we can say that a profuse but apt use of figures of speech and various metres has been made by the Madhvācārya, using great discreation, in order to embellish his writings and thereby to gain the hearts of devotees.

A few words about the importance of stotras of Madhvācārya here, may not be altogether out of place. Madhvācārya in deed has rich vocabulary and full

command over language is established in his stotras especially in *Dvādaśa stotra*, due to his equipment in synonyms, he is quite efficient in the use of the appropriate synonyms in different occasions without resorting to the repetitions of the same words.

Dvādaśa stotra is enriched with sayings and idiomatic expression, For ex:

सन्ततं चिन्तयेऽनन्तं अन्तकाले विशेषतः। (DS, I,12)

कुरु भुंक्ष्व च कर्म निजं नियतं हरिपादविनम्रधिया सततम् । (DS, III,1)

Dvādaśa stotra of Madhvācārya is specially a philosophical *stotra* in which he has inserted Dvaita philosophy in brief. It is better to quote the foreward written by S.S.Raghavacar, "It is well known that the philosophy Śri Madhvācārya propounded, elaborated and defended in all his treatises is one continuous hymn of praise to Viṣṇu. It is saturated with the spirit of *Bhakti*. But in the actual execution of this act of devotion, the Ācarya had to offer dialectical battle on countless exegetical and philosophical fronts. It is a relief to see him, in this hymn, conducting his moving personal devotion in the privacy of his soul and addresses himself to his God in his choicest modes of adoration. All the *śāstras* he laboured at, are here in their essence and he sets the pattern for future devotional poetry. But the atmosphere is that of the worshipper face to face with his deity." [2]

The *Dvādaśa stotra* has influenced the later Madhva saints namely Vādiraja and others to compose many stotras in praise of Viṣṇu and other deities. The *Dāsa saṃpradāya* with its illustrious exponents like Purandara, Kanaka, Vijaya Viṭṭala, Gopāla, Jagannātha, etc, has for its songs the inspiration of the *Dvādaśa stotra* In the words of M. Rajagopalacharya, "In the 12th century, in Kannada literature two forms of important literary writings namely *Dāsa sāhitya* and *Vacana sāhitya*

came to light. The taste of philosophical truth which was carried to learned paṇḍits, through this media reached out to the every man who were eager to know it. The chief source of *Dāsa sāhitya* is Śri Madhva's philosophy. In the songs of the dāsas, the philosophical categories of Śri Madhva's philosophy are expounded in simple language and fluent style. The love of the Lord informed by the knowledge, that He alone is Supreme, is the cause for *mokṣa*. In *Dāsa sāhitya* flow of the waves of the live experience of the doctrines such as, the fruitfulness and fulfilment of human life, through devotion to Hari, the reality of the perceived world, the reality of the absolute difference between jiva, Iśvara and jada, the gradation in the intrinsic nature of the souls and so on.

Though devotion was there from ages, it was resuscitated by Śri Madhva. The essence of Śri Madhva's writings is *Haribhakti*. The internal and formal characteristics of *Dāsa sāhitya* are clearly discernible in Śri Madhva's *Dvādaśa stotra*."[3]

Madhvācārya, as has been seen in preceding chapters of this thesis, was not only a great philosopher and a prolific writer, but also was an ideal teacher and social reformer. In this regard, we might quote the words of Dr. D.N. Shanbhag. "Madhva as a true socio-religious teacher took care to establish a sacred centre of perennial inspiration to all his followers so that they would remain united forever and concentrate on his teachings and receive the inspiration to live as he taught (SMV IX, 40). Udupi has ever since the installation of Lord Kṛṣṇa's idol by Madhva, remained not only a pilgrim-place for his followers, but also a fountain of eternal inspiration to one and all. The sanctity of this sacro-sanctum has been more and more increased by ordaining that the worship of the Lord should be performed by holy mendicants who have devoted their entire life to live a

sage-like life as laid down by Madhva. Even to this day, the Madhvas treat it as their sacred duty to pay a visit to Udupi and have the *Darśana* of that ever blissful Lord, at least once in their life."[4]

And now it is better to quote the words of the former Vice-President of India, B.D.Jatti, "In fine. Madhva was a highly religious man who tried utmost to establish a school of religious thought in order to build up a society of God-fearing men who would live a life of vigorous moral austerities. Prohibition of blood-shed in sacrifices (so very much associated with priest -hood at one time in the dim distant past, resulting finally in the declaration of an intellectual war against it by Lord Buddha himself) was a commendable reform that has added light and lustre to the glory of the religious thought propogated by Madhva. This may be taken to be a significant contribution of the great preacher to the domain of Indian culture. In these days of scientific exploration when human beings are likely to forget their limitedness, the preachings of Madhva may go a long way in combating the feelings of individual arrogance, conducive to moral degeneration and in the building up of a society where the Vedic ideals of human relationship will be seen at their best,paving the way of international amity, good-will and understanding.[5]

Here the main intention is to find out the literary merits of the stotras of Madhvācārya and to emphasise the truth that theistic tradition of the past achieved its full realization that found only in the philosophy of Madhvācārya. It is in Madhva's system that, the doctrine of grace as the ultimate instrument of human emancipation and *Bhakti* as the means of invoking grace are found a perfect intellectual foundation.

In general, religious poets or saint poets, while composing *stotra*, gives more importance to their philosophy and the greatness of the deity whom they praise than the literary aspects, which are secondary. For instance Puṣpadanta in his *Śivamahimna stotra* eulogizes the greatness of Śiva, and deals mainly with his philosophy, Śankarācārya, in his work *Saundarya Lahari*, extols Śiva and Śakti dominating Advaita philosophy. here also literary aspects are secondary. Similarly, Madhvācārya, who is not merely a poet, but a saint-poet praises Lord Viṣṇu in his *Dvādaśa stotra* mainly illustrating the tenets of Dvaita vedanta. For him the literary aspects are secondary.

Thus we can conclude, that in *Stotra-sāhitya*, philosophy is given more importance than literary aspects. However literary aspects are not completely ignored.

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APPENDIX - I

List of commentaries on Madhvācārya's works :

1. *Aṇubhāṣyam.*
   a) *Aṇubhāṣyārtha Saṃgṛha*-Nārāyaṇapaṇḍita.
   b) *Ānandmālā* - Trivikramadāsaru.
   c) *Ānandmālā* - Anantabhaṭṭa.
   d) *Ānandmālā* - Ānandatīrthācārya Kāgalūr.
   e) *Ānandmālā* - Ānandabālācārya.
   f) *Pradīpa* - Gūḍhakarṭṛka.
   g) *Pradīpa* - Narahariācarya Āyi
   h) *Aṇubhāṣyatippaṇi* - Nṛsimhabhikṣu.
   i) *Aṇubhāṣyatippaṇi* - Madhūsūdanatīrtha.
   j) *Aṇubhāṣya Prakāśika* - Bhimācar Rangācār Sutaru.
   k) *Tattvamaṇjarī* - Rāghavendrayati.
   l) *Aṇubhāṣyavivaraṇa* - Śrinivāsatīrtha.
   m) *Aṇubhāṣyatippaṇi* - Sesācār Chalāri.
   n) *Rāmaśabdārthagarbhita. Aṇubhāṣyavivaraṇa*—>Satya Santuṣṭatīrtha.

2. *Anuvyākhyāna.*
   a) *Nayaćandrika* - Nārāyaṇapaṇḍita.
   b) *Sanyāya Ratnāvali* - Padmanābhatīrtha.
   c) *Sambhandha Dīpika* - Śankarapaṇḍita.
   d) *Sambhandha Dīpika* - Raghuttamatīrtha.
   e) *Sambhandha Dīpika* - Satyābhinavatīrtha.
   f) *Dīpika* - Swāmirāyācārya Lingeri.
   g) *Nyāyasudhā* - Jayatīrtha.
   h) *Laghu prakāśika* - Gūḍhakarṭṛka.

3. *Brahma-sūtra-Bhāṣya.*
   a) *Tattva Pradīpa* - Trivikrama Paṇḍita.
   b) *Sūtra-Bhāṣya-Tīka*-Naraharitīrtha.
   c) *Bhāṣya Dīpika* - Jagannāthyati.

d) *Gurvartha Dīpika* - Vādirāja.
e) *Tantra Dīpika* - Rāghavendrayati.
f) *Brahmasūtrabhāṣyārtha mañjari* - Vedagarbh Nārāyaṇācārya.
g) *Tattvaprakāśikā* - Jayatīrtha.

4. *Nyāya-Vivaraṇa.*
a) Commentary by Jayatīrtha.
b) *Bhāva Bodha* - Raghūttamatīrtha.
c) *Nyāya Vivaraṇa tippani* - Ānandatīrthācārya Moudgar.

5. *Ṛgbhāṣya.*
a) Commentary by Jayatīrtha.
b) *Tippaṇi* by Ārogyahari.
c) *Tippaṇi* by Kesavācārya Pāndurangi.
d) *Ṛgbhāṣya vivṛtti* - Narasimhācārya chalāri.
e) *Ṛgarthoddar* - Srinivāsatīrtha Bidarhalli.
f) *Mantrārth mañjari* - Rāghavendrayati.
g) *Bhāvaratnakośa* - Sumatīndrayati.

6. *Gītābhāṣya.*
a) Commentary by Padmanābhatīrtha.
b) *Prameya Dīpika* - Jayatīrtha.
c) *Bhāvaprakāśika* - Naraharitīrtha.
d) *Tippaṇi* - Kesavācārya Pandurangi.
e) *Bhāvabhoda* - Raghūttamatīrtha.
f) *Bhāvapradīpika* - Śrinivāsatīrtha Bidarhalli.
g) *Bhāvaratnakośa* - Sūmatīndra.

7. *Gītātātparya.*
a) *Prakāśika* - Padmanābhatīrtha.
b) *Nyāya Dīpika* - Jayatīrtha.
c) *Bhāvadīpa* - Rāghavendrayati.
d) *Kiraṇāvali* - Srinivāsācārya Tāmraparni.
e) *Bhāvaprakāśa* - Satyaprajñatīrtha.

8. *Īśāvāsya Bhāṣya.*
   a) Commentary - Jayatīrtha.
   b) *Tippaṇi* - Narasimhācār Chalāri.
   c) *Tippaṇi* - Raghunāthatīrtha.
   d) *Gurvarth Dīpika* - Vādirāja.
   e) *Vivṛti* - Śrinivāsatīrtha.
   f) *Īśāvāsya Khaṇḍārtha* - Nṛsimhabhikṣu.
   g) *Īśāvāsya Khaṇḍartha* - Rāghavendrayati.

9. *Kāṭhaka Bhāṣya.*
   a) Commentary - Vyāsatīrtha.
   b) *Tippaṇi* - Vedesatīrtha.
   c) *Khaṇḍārtha* - Rāghavendrayati.

10. *Chāndogya Bhāṣya.*
   a) Commentary - Vyāsatīrtha.
   b) Commentary - Anantabhaṭṭa.
   c) *Tippaṇi* - Vedesatīrtha.
   d) *Khaṇḍārtha* - Rāghavendrayati.

11. *Atharvaṇa Bhāṣya.*
   a) Commentary - Vyāsatīrtha.
   b) *Tippaṇi* - Ānanda Bālācārya.
   c) *Tikātippaṇi* - Krishnācārya Umarji.
   d) *Vivṛti* - Śrinivāsatīrtha.
   e) *Khaṇḍārtha* - Nṛsimhabhikṣu.
   f) *Khaṇḍārtha* - Rāghavendrayati.

12. *Māṇḍukya Bhāṣya.*
   a) Commentary - Vyāsatīrtha.
   b) *Tippaṇi* - Ānanda Bālācārya.
   c) *Vivṛti* - Śrinivāsatīrtha.

d) *Khaṇḍārtha* - Nṛsimhabhikṣu.
e) *Khaṇḍārtha* - Rāghavendrayati.

13. *Ṣaṭpraśna Bhāṣya.*
a) Commentary - Jayatīrtha.
b) *Tippaṇi* - Narasimhācārya chalāri.
c) *Tippaṇi* - Śesācārya Chalāri.
d) *Tippaṇi* - Vyāsācāra Lingeri.
e) *Tippaṇi* - Śrinivāsācārya Tāmraparni.
f) *Tippaṇi* - Gūḍhakartṛka.

14. *Talavakāra Bhāṣya.*
a) Commentary - Vyāsatīrtha.
b) *Gurvartha Dīpika* - Vādirāja.
c) *Tippaṇi* - Vidyādhīśaru.
d) *Vivaraṇa* - Vedesatīrtha.
e) *Khaṇḍārtha* - Rāghavendrayati.

15. *Aitareya Bhāṣya.*
a) Commentary - Vyāsatīrtha.
b) *Tippaṇi* - Bhagavantarāyaru.
c) *Tippaṇi* - Anantabhaṭṭa.
d) *Khaṇḍārtha* - Nṛsimhabhikṣu.
e) *Khaṇḍārtha* - Krishnāvadhūta Paṇḍita.
f) *Khaṇḍārtha* - Rāghavendrayati.

16. *Taittirīya Bhāṣya.*
a) Commentary - Vyāsatīrtha.
b) *Gurvartha Dīpika* - Vādirāja.
c) *Vivṛti* - Śrinivāsatīrtha.
d) *Khaṇḍārtha* - Nṛsimhabhikṣu.
e) *Khaṇḍārtha* - Rāghavendrayati.

17. *Bṛhadāraṇya Bhāṣya.*
   a) Commentary - Vyāsatīrtha.
   b) *Tippaṇi* - Raghūttamatīrtha.
   c) *Khaṇḍārtha* - Rāghavendrayati.

18. *Mahābhārata - Tātparya - Nirṇaya.*
   a) *Vimalabodha* - Gūḍhakartṛka
   b) *Padārthaprakāśika* - Janārdhanabhaṭṭa.
   c) *Pramāṇasaṃgṛha* - Madhusudanatīrtha.
   d) *Subhodini* - Varadarājācārya Ādya.
   e) *Durghatartha prakāśika* - Satyābhinava.

19. *Yamaka - Bhārata.*
   a) Commentary - Tammannabhaṭṭa.
   b) Commentary - Naraharitīrtha.(Prose & Poetry).
   c) Commentary - Yādavācārya.

20. *Bhāgavata - tātparya.*
   a) Commentary - Gūḍhakartṛka.
   b) Commentary - Narasimhācārya Chalāri.
   c) *Prakāśa* - Śrinivāsatīrtha.
   d) *Padaratnāvali* - Vijayadvajatīrtha.
   e) *Bhāgavata Sāroddhāra* - Visnutīrtha.

21. *Pramāṇa Lakṣaṇa.*
   a) Commentary of Padmanābhatīrtha.
   b) Commentary of Jayatīrtha.
   c) *Tippaṇi* of Kesavācārya Pāndurangi.
   d) *Bhāvadīpa* of Rāghavendrayati.
   e) *Bhāvavarṇana* of Vijayīndra.
   f) *Vivṛti* of Śrinivāsatīrtha.
   g) *Tippaṇi* of Anantabhaṭṭa.
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22. *Kathā Lakṣaṇa.*
a) Commentary of Padmanābhatīrtha.
b) Commentary of Jayatīrtha.
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d) *Bhāvadīpa* of Rāghavendrayati.
e) *Bhāvavarnaṇa* of Vijayīndra.
f) *Vivṛti* of Śrinivāsatīrtha.

23. *Upādhi Khaṇḍana.*
a) Commentary of Padmanābhatīrtha.
b) Commentary of Jayatīrtha.
c) *Tippaṇi* of Kesavācār Pāndurangi.
d) *Bhāvadipa* of Rāghavendrayati.
e) *Mandāramañjari* of Vyāsarāja.
f) *Vivṛti* of Śrinivāsatīrtha.
g) *Tikātippaṇi* (*Paraśu*) of Satyanātha.
h) *Gurvartha Dīpīka* of Vādirāja.

24. *Māyāvāda Khaṇḍana.*
a) Commentary of Padmanābhatīrtha.
b) Commentary of Jayatīrtha.
c) *Tippaṇi* of Keśavācār Pāndurangi.
d) *Bhāvadīpa* of Rāghavendrayati.
e) *Mandāramañjari* of Vyāsarāja.
f) *Vivṛti* of Śrinivāsatīrtha.
g) *Paraśu* of Satyanātha.
h) *Gurvarthadīpīka* of Vādirāja.

25. *Prapañcamithyātvānumānakhaṇḍana.*
a) Commentary of Padmanābhatīrtha.
b) Commentary of Jayatīrtha.
c) *Tippaṇi* of Kesavācār Pāndurangi.
d) *Bhāvadīpa* of Rāghavendrayati.
e) *Mandāramañjari* of Vyāsarāja.

f) *Vivṛti* of Śrinivāsatīrtha.
g) *Gurvarthadīpika* of Vādirāja.

26. *Tattva Saṃkhyāna.*
a) Commentary of Jayatīrtha.
b) *Tippaṇi* of Anantabhaṭṭa.
c) *Bhāvachandrīka* of Keśavācār Pāndurangi.
d) *Tippaṇi* of Gūḍhakartṛka.
e) *Tippaṇi* of Timmannācāra Kāśi.
f) *Tippaṇi* of Narasimhācāra Āyi.
g) *Tippaṇi* of Narasimhācāra Vāṇivāli.
h) *Tippaṇi* of Narasimhācāra Chalāri.
i) *Tippaṇi* of Nṛsimhabhikṣu.
j) *Tippaṇi* of Bhagavantarāya.
k) *Tippaṇi* of Yādavārya.
l) *Bhāvadīpa* of Rāghavendrayati.
m) *Tippaṇi* of Varadatīrtha.
n) *Tippaṇi* of Vāsudevācār Kumbhāri.
o) *Bhāvavarṇaṇa* of Vijayīndra.
p) *Tika tippaṇi* of Tāmraparni Viṭṭalabhaṭṭa.
q) *Tika tippaṇi* of Viṭṭalācāra Vānivāli.
r) *Tika tippaṇi* of Vyāsācāra Lingeri.
s) *Tika tippaṇi* of Śesācāra chalāri.
t) *Tika tippaṇi* of Śrinivāsatīrtha.
u) *Tika tippaṇi* of Śrinivāsācara Lingeri.
v) *Tika tippaṇi* of Tāmraparni Śrinivāsācara.
w) *Tika tippaṇi* of Satyadharma.
x) *Tika tippaṇi* of Satyaprañja.

27. *Tattva viveka.*
a) Commentary of Jayatīrtha.
b) *Tippaṇi* of Kesavācāra Pāndurangi.
c) *Tika tippaṇi* of Rāmaćandratīrtha Kambāloor.
d) *Tika tippaṇi* of Varadatīrtha.

e) *Mandāramañjari* of Vyāsarāja.
f) *Vivṛti* of Śrinivāsatīrtha.
g) *Kiraṇāvali* of Tāmraparni Śrinivāsācāra.
h) *Tippaṇi* of Rottiācārya.

28. *Karmanirṇaya.*
a) Commentary of Jayatīrtha.
b) *Tika tippaṇi* of Keśavācār Pāndurangi.
c) *Tika tippaṇi* of Anantabhaṭṭa.
d) *Bhāvadipa* of Rāghavendrayati.
e) *Vivṛti* of Śrinivāsatīrtha.
f) *Tippaṇi* of Gūdhakartṛka.
g) *Prakāśa* of Satyanātha.

29. *Tattvodyota.*
a) Commentary (*Tattvodyota Pañcīka*) of Jayatīrtha.
b) *Tika tippaṇi* of Anantabhaṭṭa.
c) *Rasakūlankūśa* of Kundalagiriācārya.
d) *Tippaṇi* of Keśavācāra Pāndurangi.
e) *Chaṣaka* of Krsnācāra mannāri.
f) *Tippaṇi* of Timmannācāra Kāsi.
g) *Tippaṇi* of Narasimhācāra Āyi.
h) *Tippaṇi* of Vijayīndra.
i) *Tippaṇi* of Yādavārya.
j) *Bhāvadīpa* of Rāghavendrayati.
k) *Vivṛti* of Vedeśatīrtha.
l) *Tippaṇi* of Nāropaṇḍita.
m) *Tippaṇi* of Śriyapatyācāra Hulagi.
n) *Vivṛti* of Śrinivāsatīrtha.
o) *Tippaṇi* of Janārdanācāra.
p) *Tattvodyota Vākyārtha Vicāra* of Sujñānendra.

30. *Viṣṇu - tattva-vinirṇaya.*

a) Commentary of Jayatīrtha.
b) *Tika tippaṇi* of Keśavācāra Pāndurangi.
c) *Bhāvabhodha* of Raghūttamatīrtha.
d) *Bhāvadīpa* of Rāghavendrayati.
e) *Tippaṇi* of Ānappācāra.
f) *Laghuprabhā* of Aiji ācārya.
g) *Bhāvavarṇana* of Vijayīndra.
h) *Tippaṇi* of Raichurācārya.
i) *Vivṛti* of Śrinivāsatīrtha.
j) *Tippaṇi* of Anantabhaṭṭa.
k) *Tippaṇi* of Padmanābhatīrtha.
l) *Tippaṇi* of Śrinivāsācāra Lingeri.
m) *Tippaṇi* of Satyanāthācāra Āyi.

31. *Dvādaśa - Stotra.*

a) Commentary of Gangodamisra.
b) Commentary of Gūḍhakartṛka.
c) Commentary of Narasimhācāra Chalāri.
d) *Padārtha Dīpika* of Timmannācāra Chennapattana.
e) *Tippaṇi* of Tirumalācāra Umarji.
f) *Tippaṇi* of coimbatore Padmanābhācāra.
g) *Tippaṇi* of Punyaśravanabhikṣu.
h) Commentary of Viswapatitīrtha.

32. *Tantra - Sāra.*

a) Commentary of Kṛṣṇadvaipāyanācāra Ādya.
b) Commentary of Kṛṣṇācāra chalāri.
c) Commentary of Gangodamisra.
d) Commentary of Nārāyaṇācāra Tāmraparni.
e) *Tattvakaṇika* of Raghūnāthatīrtha.
f) Commentary of Rāmadāsācāra chalāri.
g) Commentary of Vasudhendra.
h) Commentary of Venkatanarasimhācāra.

i) Commentary of Venkatapatyācāra Bidarhalli.

j) Commentary of Vedavyāsa.

k) *Bhavadīpika* of Vedavyāsa.

l) *Vivṛti* of Śrinivāsatīrtha.

m) Commentary of Śesācāra chalāri.

33. *Kṛṣṇāmṛta - Mahārṇava.*

a) Commentary of Kṛṣṇācāra Deep.

b) Commentary of Timmanācāra Kāśi.

c) Commentary of Timmanācāra Varakhedi.

d) *Tarangamāla* of Śrinivāsācāra Tāmraparni.

e) Commentary of Pānghri Āoara.

34. *Nṛsimha-Nakha-stuti.*

a) Commentary of Śesācāra chalāri.

35. *Sadācāra Smṛti.*

a) *Āhnika Kaustubha* of Śrinivāsatīrtha.

b) Commentary of Yādavācārya.

c) Commentary of Kalyānācārya.

d) *Vākyārtha Vivṛti* of Narahariācara Āyi.

e) Commentary of Narasimhācāra chalāri.

f) Commentary of Narasimhācāra Dharmācāra Sutaru.

g) Commentary of Kṣiranidhitīrtha.

h) Commentary of Varadarājācāra Ādya.

36. *Yatipraṇavakalpa.*

a) Commentary of IG ācarya.

37. *Jayantīnirṇaya.*

a) Commentary of Prahlādācāra Umarji.

b) Commentary of Gūḍhakartṛka.

38. *Kanduka Stuti.*

No commentary is found on this small work of two verses.

This list is made with the source of a book entitled, *Granthamālika Prasaraḥ*, which is the collection of Madhvācārya's works with its list of commentaries, edited by Sri.Gopalakrishnacara Goudageri and Published by Prabha Mudranalaya, Basavanagudi, Bangalore, Part.I 1976.

APPENDIX-II

Authorities on Madhvācārya's being Mukhya-Vāyu Incarnate ;

1) तृतीयमस्य वृषभस्य दोहसे दशप्रमतिं जनयन्त योषणः ।
निर्यदीं बुध्नान्महिषस्य वर्पसः ईशानासः शवसा क्रन्त सूरयः ।
यदीमनुप्रदिवो मध्व आधवे गुहा सन्तं मातरिश्वा मथायति ।।
(बळित्था सूक्त, ऋग्वेद I, 141,2-3)

2) तदस्य प्रियमभि पाथो अश्यां नरो यत्र देवयवो मदन्ति ।
उरुक्रमस्य स हि बन्धुरित्था विष्णोः पदे परमे मध्व उत्सः ।।
(ऋग्वेद I, 154,5)

3) मध्वो वो नाम मारुतं यजत्राः
प्रयज्ञेषु शवसा मदन्ति ।।
(ऋग्वेद VII, 57,1)

4) यत्रा सुपर्णा अमृतस्य भागमनिमेषं विदथाभिस्वरन्ति ।
इनो विश्वस्य भुवनस्य गोपाः स मां धीरः पाकमत्राविवेश ।।
यस्मिन्वृक्षे मध्वदः सुपर्णा निविशन्ते सुवते चाधिविश्वे ।
(ऋग्वेद I, 164,21)

5) अस्मभ्यं रोदसी रयिं मध्वो वाजस्य सातये ।
श्रवोवसूनि सञ्जितम् ।।
(ऋग्वेद IX, 7,9)

6) अस्मभ्यमिन्द्रविन्द्रयुर्मध्वः पवस्व धारया ।
पर्जन्यो वृष्टिमान् इव ।।
(ऋग्वेद IX, 2,9)

7) मधुवाता ऋतायते मधुक्षरन्ति सिन्धवः ।
माध्वीर्नः सन्त्वोषधीः ।।
(ऋग्वेद I, 90,6)

8) ऋजुः समानो विज्ञाता महाध्याता महागुरुः ।
हनूमान् भीम आनन्द इत्यादिबहुरूपिणः ।।

पैंगीश्रुतिः (बृहदारण्यक भाष्योदाहृता 3-5)

9) असाधना वाऽपि ससाधना वा समानमेतद्दृश्यते मानुषेषु ।
समानमेतदमृतस्योत्तरस्य युक्तास्तत्र मध्वनुतं समापुः ।।

महाभारत (सनत्सुजातीय VI,15)

10) त्रिकोटिमूर्तिरांयुक्तो त्रेतायां राक्षसान्तकः ।
हनुमानिति विख्यातो रामकार्यधुरन्धरः ।।
सवायुर्भीमसेनोऽभूत् द्वापरान्ते कुरूद्वहः ।
कृष्णं सम्पूजयामास हत्वा दुर्योधनादिकान् ।।
द्वैपायनस्य सेवार्थं बदर्यां च कलौ युगे ।
यतिरूपधरो वायुर्भविष्यति न संशयः ।।

(हरिवंशः)

11) हनुशब्दो ज्ञानवाची हनूमान् मतिशब्दितः ।
रामस्य स्वृतरूपस्य वाचस्तोनानयन्त हि ।।
भृतमो भीम इत्युक्तो नान्तो मा मातरः स्मृताः ।
ऋगाद्या इतिहासश्च पुराणं पञ्चरात्रकं ।।
प्रोक्ता सप्तशिवास्तत्र शयो भीमस्ततः स्मृतः ।
गाध्वित्यानन्द उद्दिष्टे वेति तीर्थगुदाहृतं ।।
मध्व आनन्दतीर्थः स्यात्तृतीया मारुती हनुः ।
इति सूक्तगतं रूपत्रयमेतन्महात्मनः ।
यो वेदवेदवित् स स्यात् तत्ववित् तत्प्रसादतः ।।

भाववृत्त (सद्भाव)

12) साधको रामवाक्यानां तत्समीपगतः सदा ।
हनूमान्प्रथमो ज्ञेयो भीमस्तु बहुभुक् पितोः ।।
पृतनाक्षयकारी च द्वितीयस्तु तृतीयकः ।
पूर्णप्रज्ञस्तथाऽऽनन्दतीर्थनामा प्रकीर्तितः ।।
दशेति सर्वमुद्दिष्टं सर्वं पूर्णमिहोच्यते ।
प्रज्ञाप्रमतिरुद्दिष्टा पूर्णप्रज्ञस्तु सः स्मृतः ।।

आसमन्तात्पतित्वे तु गूढं कलियुगे हरिम् ।
असत्यमप्रतिष्ठं च (तत्) जगदेतदनीश्वरम् ।।
वदद्भिर्गूहितं सन्तं तृतीयोऽ सुर्मथायति ।
येन विष्णोर्हि वर्पाख्यान गुणानाज्ञासिषुः परान् ।।
ईशानासः सूरयश्च निगूढान् निर्णयोक्तिभिः ।।
त्रेतायां द्वापरे चैव कलौ चै ते क्रमात् त्रयः ।।
एतेषां परमो विष्णुर्नेता सर्वेश्वरेश्वरः ।
स्वयम्भुब्रह्मरांशोऽसौ परोऽस्मै ब्रह्मणे नमः ।।

(यजुः संहिता)

13) वायुमाहूय भगवानिदमाप सतां पतिः ।
क्षिप्रं द्विजकुलं प्राप्य छिन्ध्यज्ञानं हृदि स्थितम् ।।
ज्ञानासिना समर्थोऽसि त्वदन्यो न हि विद्यते ।
इत्याज्ञां देवदेवस्य शिरसा धारयन्मरुत् ।।
प्रादुरासीद् विप्रकुले क्षेत्रे भार्गवसंज्ञके ।
आनन्दतीर्थनामेति गुरुणा ख्यापितो भुवि ।।

(दण्डतीर्थमाहात्म्य, स्कन्दपुराण, काशी खण्ड,71
श्रीमुष्णमाहात्म्य, श्रीनिवास प्रेस् ,तिरुवादि प्रकाशित 1930)

14) एवं धर्मेषु नष्टेषु शास्त्रेषु च कलौ युगे ।
देवैर्विज्ञापितो विष्णुः वायुमाज्ञापयिष्यति ।।
उद्धरस्व महाबाहो मम धर्मान् सनातनान् ।
इत्याज्ञप्तो भगवता कलौ वायुर्भविष्यति ।।
मध्वनामा यतिरसौ सच्छास्त्राणि करिष्यति ।
गीतायाश्चोपनिषदां भाष्याति च करिष्यति ।।
निरसिष्यति पाषण्डान् सच्छास्त्राणि महामतिः ।
स्थापयिष्यति सद्धर्मान् सच्छास्त्रं व्याकरिष्यति ।।
श्रोष्यन्ति मुनयः सर्वे शुकाद्या देवरूपिणः ।।

(श्रीमुष्णमाहात्म्य, अध्याय 5)

15) कलौ पाषण्डभूयिष्ठे धर्मलेशविवर्जिते ।
तैनस्वरेऽन्तरे प्राप्ते त्वष्टानिंशे कलौ युगे ।।
त्रैपुरा भारते युद्धे निहता राक्षसा भुवि ।

यदा प्रवर्तयिष्यान्ति मार्गं पाषण्डगोचरम् ।।
तदा सम्प्रार्थितो देवैर्भगवान् हरिरीश्वरः ।
तत्कर्मदक्षं विनतं मातरिश्वानमादिशत् ।।
वायुः स यतिरूपेण भविष्यति कलौ युगे ।
स दशप्रमतिर्भूत्वा कलौ धर्मान् वदिष्यति ।।
कृत्वा सच्छास्त्रसन्दर्भं स्थापयिष्यति सत्पदम् ।।

श्रीमुष्णमाहात्म 6,9 (स्कन्दपुराण)

16) अहो भाग्यमहोभाग्यं मध्वमार्गानुवर्तिनां ।
देवो रमापतिः साक्षात् गुरुः श्रीभारतीपतिः ।।
देवदेवो यतः शुद्धो वायुर्देवो जगद्गुरुः ।
हरिप्रियस्ततो ग्राह्यमन्नाद्यं नात्र संशयः।।

(पञ्चरात्रागमः)

17) हनुमद्भीममध्वाख्या त्रयो वायुसुता इमे ।
तं मध्वमारुतं सर्वे परिवारतया सदा ।।
संसेवितुं सुरा भूमाववतेरुरिति श्रुतम् ।
ते च तच्छिष्यतां प्राप्य तन्मार्गं समघोषयन् ।।
तेषु मुख्यौ विष्णुतीर्थ पद्मनाभाख्य योगिनौ
अत्यक्तदेहस्तत्राद्यः प्रवर्तयति तन्मतम् ।।
बदर्यां व्यासदेवोक्तो गुरोः प्रीत्यै पुनः कलौ ।।

इत्यादि ब्रह्माण्ड पुराणे (रजतपीठ माहातय 6,18)

18) वायोराज्ञां पुरस्कृत्य मणिभद्रः स एव हि ।
मध्यगेहस्य भार्यायां प्रवेशं कृतवान् प्रभुः ।।
नवमासावसानेतु स्वयं गत्वा बलात्मकः ।
बहिर्निष्कासयामास न तं जीवं तथैव हि ।।
स्वयं प्रवेशं कृतवान् प्राणदेवो महाबलः ।
सोऽपि स्वांश त्वमापन्नो बलदेवस्यचाज्ञया ।।
कुबेरभृत्यं तं प्राहुः ......। (इति वायु पुराणे)

19) एवं तमसि सम्प्राप्ते ब्रह्मरुद्रादयस्तदा ।
शरण्यं शरणं जग्मुर्वासुदेवमनामयं ।।
तस्याज्ञया महाबाहुर्वायुः सर्वसुरोत्तमः ।

रौप्यपीठे मध्यगेहे निर्विकारोऽप्यजायत ।।
सनकादिमहायोगि सम्प्रदायकरो यतिः ।
अच्युतप्रेक्षनामाऽसौ मायिभिः परिवेष्टितः ।।
...........प्राप्य समध्वः परमहंसराट् ।
ततः शारीरकं श्रुत्वा निराचक्रे महाप्रभुः ।।
(एकविंशत्कुभाष्याणि) प्रदूष्यागमतर्कतः ।
श्रीमत्सुब्रह्मसूत्राणां भाष्यं चक्रे परं ततः ।।
श्रीमद्गङ्गातटे विष्णुं स्थापयेद्यो नरोत्तमः
यदक्षरं ....नरस्तत्समो भवेत् ।।
महाभारततात्पर्यं तथाभाष्यं पराणि च ।
वेदव्यासाज्ञया सर्वं शुभं चक्रे महामतिः ।।

स्कन्दपुराण (उत्तरखण्ड)

20) स योगी मातरिश्वांशो मध्वो ध्वस्तदुरागमः ।
स्वयमभ्यर्च्य देवांशो कृष्णं कलिमलापहम् ।।
नवम्यां प्रातरेवासौ माघे मकरगे रवौ ।
प्रतिपेदे बदरिकां शुक्लपक्षे सतां गतिः ।।
तच्छिष्याश्च महात्मनो यतयः कृष्णमादरात् ।
पूजयिष्यन्ति विधिवत्तेषां वंशधरास्तथा ।।
तमिमं देवदेवेशं भक्तेष्टदमखण्डितम् ।
श्रीमध्वहृदयावारां नित्यं भजत सेवत ।।

(स्कन्दपुराण)

21) माघे तु रथसप्तम्यां प्राणदेवो महाबलः ।
मध्यगेहाख्यगेहे तु जाते मन्दगते रवौ ।।
वासुदेवेति विख्यातो ज्ञानादिगुणसंयुतः ।
द्वात्रिंशल्लक्षणैर्युक्तो गर्भदुःखादिवर्जितः ।।
स एवानन्दतीर्थेऽति भुवि ख्यातोऽ खिलैर्जनैः ।।

(वराहपुराण)

22. रामावतारे हनूमान् रामकार्यार्थसाधकः ।
स एव भीमसेनस्तु जातो भूम्यां महाबलः ।।
कृष्णावतारे विज्ञेयो मरुदंशः प्रकीर्तितः ।

मणिमान्नामदैत्यस्तु संकराख्यो भविष्यति ।।
सर्वेषां संकरं यस्तु करिष्यति न संशयः ।
धर्मान् भागवतान् सर्वान् नाशयिष्यति सर्वथा ।।
तदा भूमौ वायुदेवो भविष्यति न संशयः ।
प्रज्ञया सदृशो यस्य नास्ति लोके चतुर्दशे ।।
अतः स प्रज्ञया पूर्णो भविष्यति न संशयः।

(गरुड पुराण 111)

Venkateśvara Steam Press, Edition, Bombay, 1945)

23. त्वं चापि गच्छ शैलेन्द्रं पूर्वं स्वर्णमुखीतटे ।
यत्र ब्रह्मशिला नाम तन्मध्ये च वर्तते ।।
अगस्त्यतपसा पश्चाद्दयासान्निध्यमत्र वै ।
पादा ईशानविष्ण्वादिदेवानां तत्र सन्ति हि ।।
[illegible] कर्के ।
अवतीर्य वसत्यत्र मध्वनामा वरं विभोः ।।
अवाप तपसा पुण्यः प्रीत्या चागस्त्ययोगिनः ।
तत्रार्थितालये पुण्ये चातुर्मास्यं करिष्यति ।।
शुकः श्रोष्यति सच्छास्त्रं पदातीर्थादिहागतः ।

(श्री ब्रह्मपुराणे क्षेत्रकाण्डे **वेंकटगिरिमाहात्म्ये** तृतीयोऽध्याये शंखलिखित संवादे)

24. अद्वैताख्याकुले लोके मध्वाख्यो ब्राह्मणोत्तमः।
विष्णुभक्त्यादिसंपूर्णः द्वैतशास्त्रप्रवर्तकः ।।
सर्वोत्तमत्वं श्रीविष्णोः स्थापयिष्यति सर्वशः ।
योगिवर्यः स मध्वाख्यो गुरुः सत्यस्य कारकः ।।
गुरोरनुग्रहादेव द्वैतशास्त्रं करिष्यति ।।

नाडीग्रन्थ (Dr. R.Nagaraja Sharma,द्वैताध्वकण्टकोद्धार ग्रन्थे उदाहृतं)

25) प्रथमो हनूमन्नाम द्वितीयो भीम एव च ।
पूर्णप्रज्ञस्तृतीयस्तु भगवत्कार्यसाधकः।।

भविष्यत्पर्व (तात्पर्यनिर्णयोदाहृता ii,129)

26) अन्यानि वाक्यानि च वैदिकानि स पञ्चरात्रोक्ति पुराणकानि ।
पृष्टश्च भीष्मोऽत्र युधिष्ठिरेणैतन्मोक्षधर्मेष्वपि किञ्चिदाह ।।

(महाभारततात्पर्यनिर्णयः 23,136)

27) यस्य त्रीण्युदितानि वेदवचने रूपाणि दिव्यान्यलं ।
बट् तद्दर्शतमित्थमेव निहितं देवस्य भर्गो महत् ।।
वायो रामवचोनयं प्रथमकं पृक्षो द्वितीयं वपुः।
मध्वो यत्तु तृतीयमेतदमुना ग्रन्थः कृतः केशवे ।।
(श्रीमदानन्दतीर्थ भगवत्पादाः)

28. वायुः कपीश्वरो भीमो मध्वाचार्यो हरेः प्रियः ।
मन्त्रेषु श्रूयते यस्य महिमाव्याहतौजसः ।।
ससंस्कृतश्चेपनीतः सम्यक् धृतबटुव्रतः ।
सहस्रशाखाध्याय्यास पूर्णप्रज्ञो मुनिस्ततः।।
सर्वशास्त्रेषु निपुणः कृष्णद्वैपायनादिवत् ।
विश्वोद्धाराय सम्भूतो द्वैतसिद्धान्तभास्करः ।।
(वल्लभदिग्विजय 111,9)

Ref : V.Prabhanjanacharya, Sumadhva Vijaya,
Aitareya Prakashana,
Vyasanakere, 1989 pp.215-221.